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APRIL 1914

No. 206

The INTERNATIONAL STUDIO

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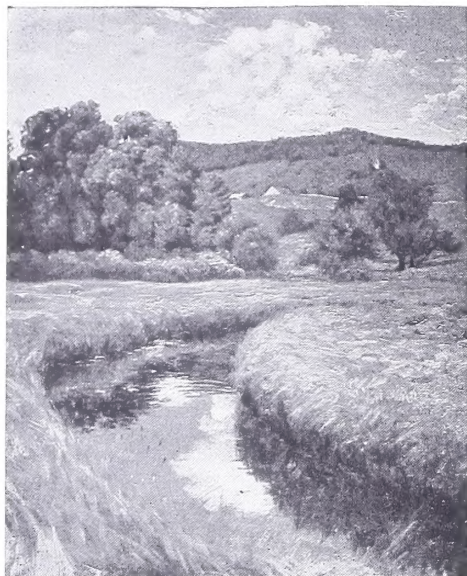


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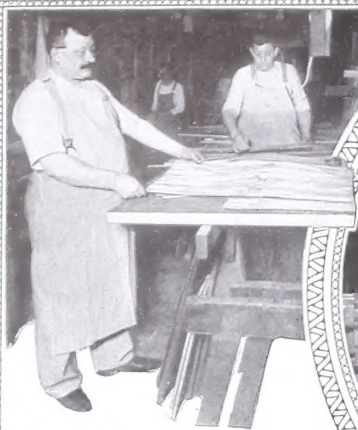
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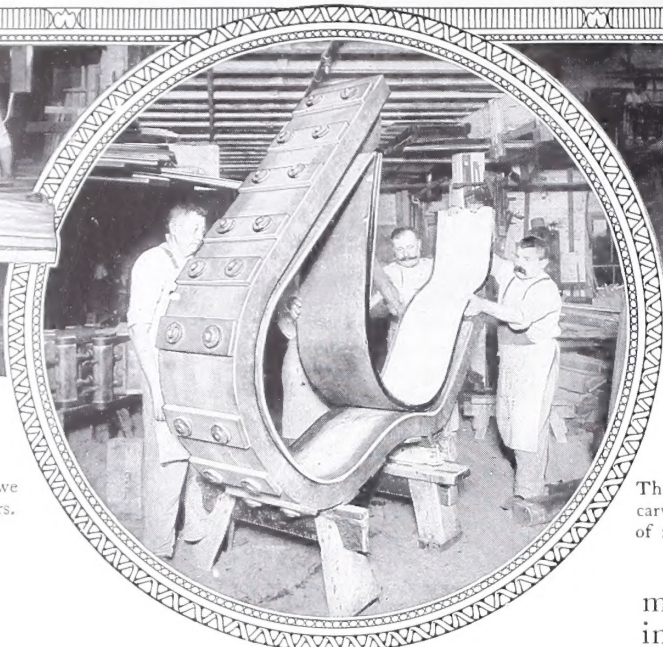
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LA CHEVRIÈRE
Frontispiece
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THE WHITE BOAT, WALBERSWICK
Facing page 100
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Water-Colour
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This book contains a list and criticisms of the paintings, with reproductions of many of the important canvases in the Hackley Gallery, showing what has been accomplished by a small city in bringing together a collection of significant art at,



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An article also deals with the practical value of an art museum, describing the policy and method of instruction pursued.

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By RAYMOND WYER, Director, The Hackley Gallery of Fine Arts

JAPANESE PRINTS and PAINTINGS

FRANCIS LATHROP, the artist, died almost four years ago, bequeathing his entire collection to the Metropolitan Museum of Art. Unfortunately, the conditions of the bequest were such that it could not legally be accepted. The collection of Japanese prints was probably the most important historically ever formed. I have been selling the prints and paintings at private sale, but it takes years to dispose of a collection this size. There are over five thousand prints and almost three hundred paintings still unsold. Among these are many of the finest. The entire net proceeds of this sale go to form a fund to be known as the "Lathrop Fund," to be used to purchase paintings by American artists for the Metropolitan Museum. Every purchaser is therefore a contributor to that fund. This spring I have marked the prices still lower, it being my duty to settle the estate as rapidly as possible, so that a rare opportunity is now offered to collectors.

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THE GERMAN ASSOCIATION FOR CULTURE

ART exhibitions are part of the work of the German Association for Culture, which also extends its activities so as to include music, literature, education and economics. The organization has a board of managers, Otto Sattler being the secretary. The art critic, Clara Ruge, is at the head of the art department. The association has been in existence only two years, and has over 500 members.

The Christmas Exhibition, which was held in a gallery at 4 West 28th Street, was the first exhibition on a larger scale. The exhibitors are all members of the Association for Culture. There were 170 paintings, besides sculptures, bronzes, ceramics, handmade jewellery and embroideries.

The principal aim of the art department of the German Association for Culture is to help young, talented artists to bring their work before the public. The Association for Culture has had, from its beginning, many well-known artists among its members, such as Henry Mosler, Albert L. Groll and Leon Dabo.

At the recent Christmas Exhibition Henry Mosler was represented by figure work and landscapes, Albert L. Groll by two of his Arizona pictures. Leon Dabo exhibited, *An Evening on the Hudson*, in his harmonious style, and some dashy sketches from Spain, the result of his last summer's work. William R. Leigh had a large Indian painting, *Rabbit Hunting with the Boomerang*, and some smaller interesting pictures depicting Indian life; also a Western landscape. Jerome Myers sent some of his sombre and powerful East Side paintings. Blenden R. Campbell had several very decorative paintings. David Ericson had good marines and views from Bruges. John Sloan exhibited five strong paintings and a collection of his excellent etchings. Henri de Mance had good portraits and landscapes of tonal qualities. Henry Hintermeister sent a fine portrait and a landscape. R. Loewenberg showed water-colours and etchings of broad technique. Jane Petersen was represented by very dashy water-colours and Susan Knox had good figure pieces at the Exhibition. Among the young painters who showed very promising work were Louis Bromberg, Emil Holzhauer, R. Schmidt, A. Morling, P. Williams, Melitta Blume and Pauline Lins.

Among the sculptures Isidore Konti's *Lost Melodies* and his small bronzes were prominent. The Venezuelan sculptor, Eloy Palacios, had a bronze bust, showing an excellent likeness of the late Mayor Gaynor, on exhibition, also a relief, *Mother and Son*. A very realistic group of roller skaters, by Max Peinlich; a striking bronze *The Primitive Man*, by Caspar Meyer, and small bronzes by Giglio (Mrs. Lily Waters-Meyer), as well as excellent caricature figures by Ethel Myers, were among the best pieces.

Artistic jewellery, made by the members of the Elverhoj Art Colony, of Milton-on-Hudson; original ceramic-ware by Dorothea Warren O'Hara; art embroideries by I. C. Danfeldt, A. Huebscher, Johanna Burkart and E. Bayerl, were to be found in the arts and crafts department.

On January 11, the Association for Cul-

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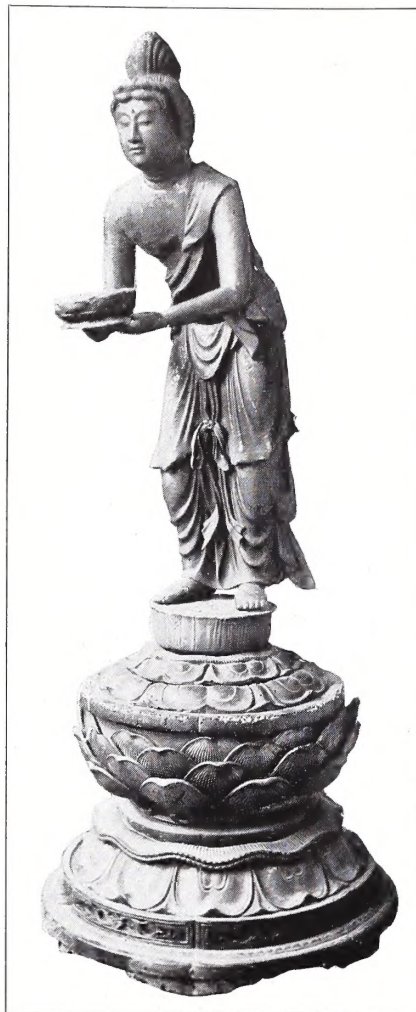
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Very truly, (Signed) E. L. KOLLER,
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ture opened an exhibition at the Public Library (Yorkville Branch), 222 East 79th Street, where permanent exhibitions during the entire season are held. Works of J. Sloan, George Bellows, Jerome Myers, T. Modra, Henri de Mance, L. Dolinsky, Jane Petersen and Fred Dana Marsh, are at present on exhibition.

THE DU MOND PANELS AT THE PANAMA EXPOSITION

SAN FRANCISCO, January 28, 1914 (Special Correspondence)—That Bret Harte and a half-dozen other noted Californians will be the central figures of one of the two great ninety-foot panels of the western arch of the Court of the Universe at the Panama-Pacific International Exposition was announced recently by Frank du Mond, the noted American artist, as he directed the stretching of his immense canvases in the studio in the Palace of Machinery.

A scientist, a sculptor and an architect, each of whom has done something for the West, will be selected by the artist, and their portraits will dominate in the scheme of the symbolism of the panel. It is probable that the people of California will be asked to name these men. Du Mond, who has painted some of the best-known mural decorations in American museums and public buildings, arrived in San Francisco recently and has been renewing his acquaintance with many of the members of the artists' colony whom he has met upon one occasion or another.

Edward Simmons and du Mond were engaged to paint the four panels for the two arches. Simmons selected the eastern arch and du Mond the western. In the two panels created by Simmons, the coming to America from the Old Country was depicted, and du Mond has taken up this theme where Simmons left off and presented the progress of civilization to the West.

"In the first panel I have shown a bleak, glacial coast," said du Mond in describing his paintings; "the typical cold, inhospitable New England barren stretch of rocky coast; and in one corner I have presented the typical New England home. Standing in the doorway is a youth, his face inspired with the visions of the pioneer, the longing for the new land, and the hope for the great land of promise. His mother and father stand beside him, but they wear a somewhat puzzled and saddened expression. They are too old to understand; too settled in their way to comprehend the desire of youth for new lands.

"Then we see a stream of people leaving the East for the West and taking with them only the actual necessities of life. They emerge from a New England meeting house—not a church, understand, but a meeting house, which, with the preacher, has been one of the potent factors of civilization. These two have leavened the United States. For my preacher I have taken William Taylor, the famous street preacher who came to California in its early days.

"Following him is the pioneer, James Adams, otherwise known as Grizzly Adams; and a judge, David Dudley Field, typifying law and order, and then a school-mistress, symbolizing education. A score of children, who express the youth of the

Continued on Page 14

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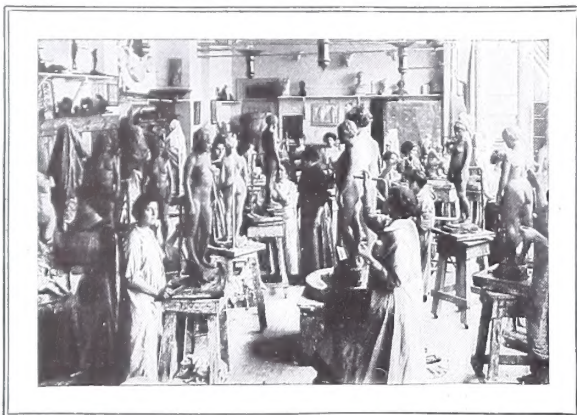
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SCHOOL NOTES

ARTHUR R. FREEDLANDER plans to spend the spring abroad, returning to this country in time to open the Martha's Vineyard School of Art at Vineyard Haven, Mass., for its tenth season, on July 1. The course will extend to September 1.

To add distinction to the tenth year of the school, Mr. Freedlander will give medals to the students in the out-door and portrait classes who show the greatest progress during the season. The work will be continued under the same ideal conditions of climate and environment for which the island of Martha's Vineyard is noted. This delightful spot is peculiarly adapted to the requirements of artists.

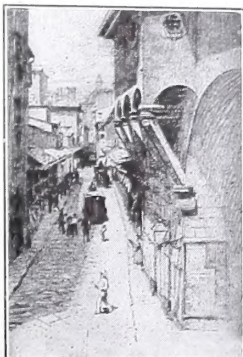
Two points in particular are insisted upon—accuracy and intelligent selection. Within these limits the student is permitted to exercise considerable freedom in respect to choice and medium, and consequently much variety is shown in the results obtained. The outdoor sketching class receives three criticisms each week, and Mr. Freedlander gives individual attention to every pupil, whether beginner or advanced student. In stormy weather the classes work together in a comfortably appointed studio.



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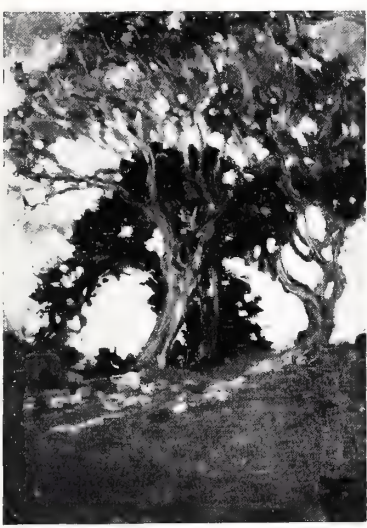
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W. LESTER STEVENS will again conduct summer classes at Rockport, Mass., from June 29 to September 19. These classes afford an excellent opportunity for studying landscape painting at small expense and in a delightful country, Rockport being ideally situated on picturesque Cape Ann. Especial emphasis is laid on the study of colour and light.

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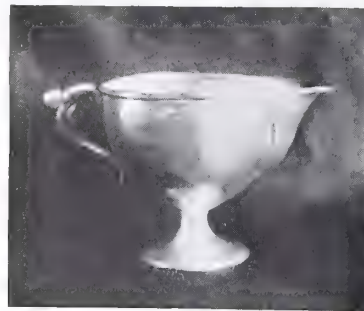
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times with stones and enamels.

Illustrated lectures were given through-
out the course, showing the history of
metal working. Much interest was shown
in the colouring and plating of metals by
electricity.

Mr. Thatcher's school will be continued
for the summer of 1914, and bids fair to
make equal progress this year.

WE ARE reproducing elsewhere in these
columns this month two oil sketches by
pupils of Mr. E. Ambrose Webster's summer
school of drawing and painting at Prov-
incetown on Cape Cod, which arrived too
late to accompany the announcement of
the school in our March issue.

PHOTOGRAPH BY PUPIL OF SEGUINLAND
SUMMER SCHOOL OF PHOTOGRAPHY

AT SEGUINLAND, ME., Clarence H. White,
lecturer on Art in Photography at Teachers
College, Columbia University, will open
the fifth season of his summer class on
July 6, extending through August 22.
Here one meets not only students intent on
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but also well-known photographers who
are blending their experiences with the
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PHOTOGRAPH BY PUPIL OF SEGUINLAND SUMMER SCHOOL OF PHOTOGRAPHY

ALEXANDER T. VAN LAER, N.A., sends from Litchfield, Conn., word which will doubtless be agreeable news to many prospective summer students, namely, that he will again conduct his summer sketching class in that particularly beautiful New England town. The course of instruction will be substantially the same as that of last year—two criticisms out-of-doors each week and one in the large and excellently equipped barn studio on Saturday mornings. No limit is placed upon the duration of the course as Mr. van Laer remains in Litchfield practically all the time from April to December. His own work provides fascinating records of the changing seasons in the foothills of the Berkshires among which Litchfield is situated.

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CONTINUED ON NEXT PAGE

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THE DU MOND PANELS AT THE PANAMA EXPOSITION

Continued from Page 6

nation, follow, and leading the procession is a figure representing the *Call of Fortune*.

"As that panel represents the East, so the other panel is typical of the West. The magic and charm of the West, with its spontaneity and life and joy are expressed. The colour is warmer and the type of rock and country shown is volcanic, where the East was glacial.

"First in the panel is seen the Spanish element which has done so much toward settling California. To gain that expression, I have painted a portrait of Captain Juan Bautista Anza and a score of his soldiers, and Junipero Serra. They follow the figures of *Conquest* and *Enlightenment*.

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"As soon as I learned that these paintings were not to be ephemeral in character but that they were to be preserved in a public building and that definite plans had been made for their disposition, I decided that the portraits should be used for the central figures so as to make the paintings really of historical value.

"This panel is concluded by a utilization of the seal of California and the group which had started out in the East arriving in California—this typified by a prairie schooner, seated on the top of which is a dainty girl waving an American flag; in the background are great orange trees laden with fruit, and waving their hands in greeting are agriculturists, miners and fruit pickers, welcoming the new party to the land of their adoption."

Du Mond will remain in San Francisco throughout the summer and will complete his panels by December.

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THE Hon. William Hodges Mann, Governor of the state, Col. Thomas Smith, Col. William Gordon McCabe, Major E. Edmunson and Capt. Stephen P. Reid, comprising the Virginia Memorial Commission, have accepted the bronze group which will form part of the Virginia Monument at the National Gettysburg Park. This distinguished committee was appointed several years ago to arrange for the erection of a monument which would perpetuate the memory of the men enlisted in the Confederate cause from Virginia. They invited forty eminent sculptors of the country to submit suggestions for this important work, and after considerable deliberation selected the design which was submitted by Mr. F. William Sievers, the famous plastic artist, whose early education and training were obtained in Richmond under the late W. L. Sheppard, at the Royal Academy of Fine Arts in Rome, and for a short while at Julien's in Paris. The good judgment of this selection is amply justified by an inspection of the work that has now been completed, which in addition to being the finest piece of art executed by Mr. Sievers, is also the noblest memorial ever erected by Southerners, and outranks in artistic conception, interest and workmanship any of the monuments furnished by the Northern states for the Gettysburg Park.

Continued on page 18

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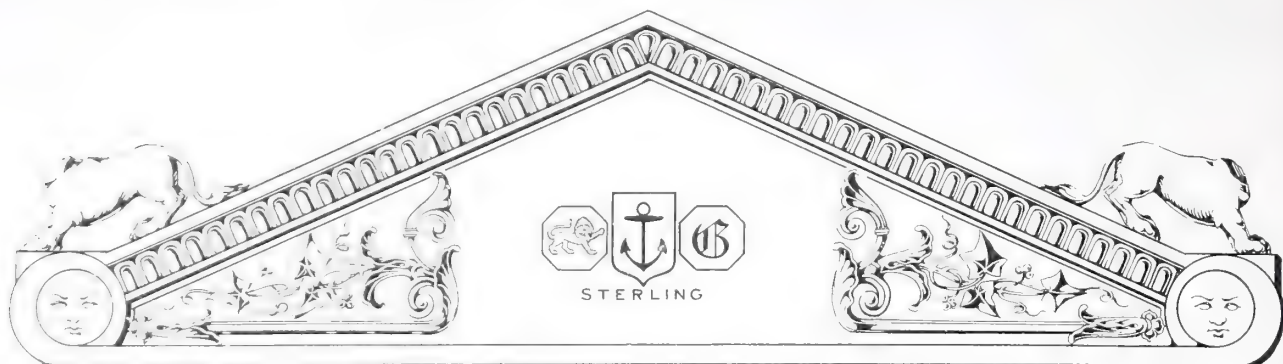
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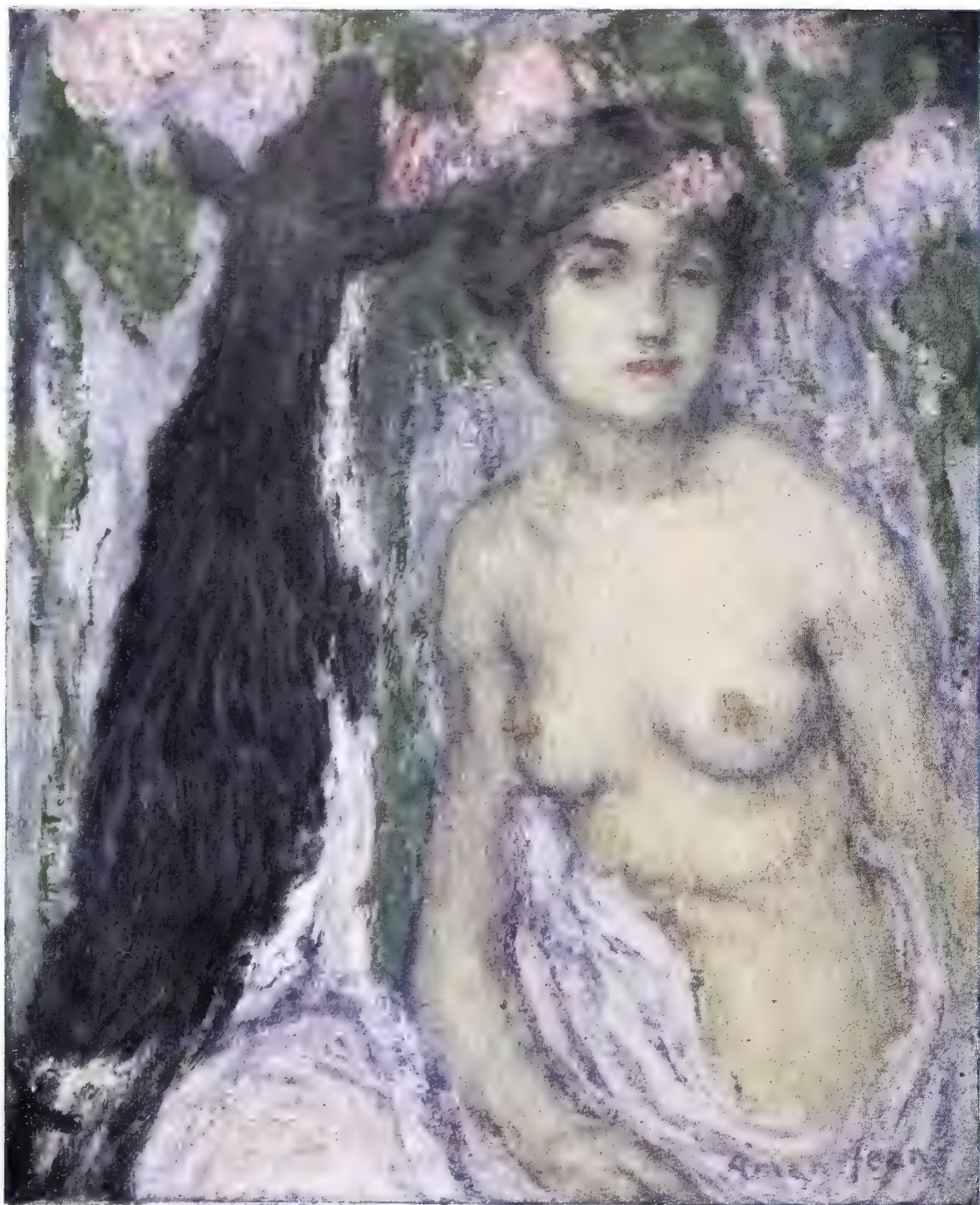


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The INTERNATIONAL • STUDIO •

VOL. LII. No. 206

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APRIL, 1914

SEVEN MURALS BY ALBERT HERTER BY CHARLES DE KAY

THE size and solidity of modern American buildings, their improved defences against fire and the natural growth of assembly rooms, dining halls, auditoriums, have conspired to foster the wall painting as never before in our history. It is true that the natives of Mexico and Central America lavished a deal of splendour on temple walls before the white man came. There are ruins which still retain brilliant, richly toned fragments of mural decoration as witnesses of the powerful colour sense possessed by the Mayas and Zapotecs, the Aztecs and Incas during the Middle Ages. But until recently white men have been content to ask of their artist-painters only easel pictures and portraits, with little care for painting

on a larger scale applied to more lasting foundations. Such mural work as seemed absolutely needed by the style of an interior was left to foreign workmen little better than house painters, men of no art quality, who took the offers of a humble wage from ignorant contractors.

Mural painting has emerged from this abject condition, and State Capitols, City Halls, theatres and hotels, all of them built for the public, are beginning to vie with the palaces of the old princes and prelates of Europe. The cloak dropped by Tiepolo, last of the great Italian wall painters, has been donned with more or less success by modern artists of France, Germany and the United States.

Among the latest wall painting of note is a series of decorations by Albert Herter for seven wall spaces in the great dining hall of the St. Francis Hotel at San Francisco. The coming Panama Pacific Exhibition in that city has stirred



Wall Painting in the St. Francis Hotel, San Francisco

EUROPE

BY ALBERT HERTER

XXXVII

Seven Murals by Albert Herter



Wall Painting in the St. Francis Hotel, San Francisco
FARTHER ASIA

BY ALBERT HERTER

California; among the signs, forerunner of the show, is this brilliant *opus* from the ateliers of a New York master, to decorate the largest hostelry of the city and please the eyes of the multitude of visitors with scenes of rare bravery and pomp.

Centre and crown for the pictures running round three of the walls (the fourth wall is pierced with windows) is the gracious figure of California, outlined against the ocean, a young woman who looks proudly, eagerly toward the processions that wend their way toward her. Turning her head from the direction of that wall where *Farther Asia* is depicted by a splendid group, she fixes her eyes on personages who represent North and South America, Europe, Africa and Western Asia. Is this turn of California's head a delicate way the

painter has chosen to indicate that California prefers the European to the Asiatic immigrant?

The vigorous presentment of California looks afar, with raised chin, alert eyes and firm lips; below her, to right and left, are male and female figures, to personify with their charming outline and their attributes the commerce and industries, the mines and orchards of the State. A group of three, very delightfully composed and carried out.

In contrast to these quiescent figures are the moving ones that line the walls. Each great section is separated from the other by pilasters of stone and one is cut into by a door. Six of the wall paintings, therefore, contain processional figures of men, women and children, with accompanying horses, camels, elephants, oxen and so forth, while the painted borders are gay with many-coloured birds and flowers.

China, Japan, Indo-China march gorgeous and graceful, bearing gifts toward the embodiment of California, while the border about the group carries for the decoration of its lattice-work design a num-

ber of golden and silver pheasants and birds of paradise. But California looks the other way!

On the other side of California advance the Indians of *North America*, the riding tribes of the plains and the marchers from the Pueblos, some of them clad in gaily coloured blankets and moccasins, not forgetting one man in a mask carved and painted to represent a ghost. The group is dominated by a young chief with feathered headdress, stripped and painted for war, whose sinewy torso comes against a typical background of hills, plain, and golden, sun-touched stream. For the border the birds are snowy owls and white turkey cocks, small owls and blackbirds. Then come the Spanish courtiers and the fighters of Cortez, together with the civilized Indians of Mexico and South



Wall Painting in the St. Francis Hotel, San Francisco

DETAIL OF FARTHER ASIA
BY ALBERT HERTER

Seven Murals by Albert Herter

America, bringing golden coffers and pottery and tropical fruits, while the borders are decked with snow-white egrets and parrots of varied hues. The background shows a city on the edge of a bay. A *conquistador* in armour is borne along on a litter carved and gilded.

Here, on the widest wall, comes the procession of *Europe*, led by a knight with his tilting helmet

on but visor raised, and a younger bare-headed squire on a white stallion with broad decorated trappings. By the side of the horse walks a lovely lady in a gown of the richest Renaissance, whose long train is carried by a small page. She is followed by a lady carrying an illuminated book and a lordlingsing from a scroll. A mitred bishop with tall pastoral staff, monks and attendant musicians, one man carrying an image of Mary and Child, and distant figures zig-zagging over greenslopes—all these indicate a procession that extends far into

the green and flowery background. Here we have peacocks for the chief embellishment of the borders. The veil and crown of the Madonna, the pipes of the portable organ, the mitre, vestments and staff of the bishop, the floating pennons, the embroidery on the robes of the ladies and trappings of the white horse, are so many passages of pure gold, which, in harmony with the rich colours of robes and flowers give a stately and magnificent effect. Especially do the

sweeping lines of the lady who steps along by the side of the white horse persuade one of the onward movement of the procession.

Africa is one of the larger pictures. The procession includes the old and the new, a pharaoh wearing the crown of Upper and Lower Egypt, Berber women in wonderful headdresses and robes, grave Arabs in burnous, nude negroes of Central

Africa and fellahin of the Nile. Riding a camel, seated within a woman's howdah, a sheik and his wife are seen between the curtains. Palm trees are in the middle distance and flamingoes, parrots and love-birds enliven the border. India and Persia are shown on another wall in magnificently robed and stately forms.

These and other processional groups, all of them arranged on a general theme of homage to the State of California, form a most varied, sumptuous and engaging decoration for the hall. In order to get an idea, from the



Wall Painting in the St. Francis Hotel, San Francisco

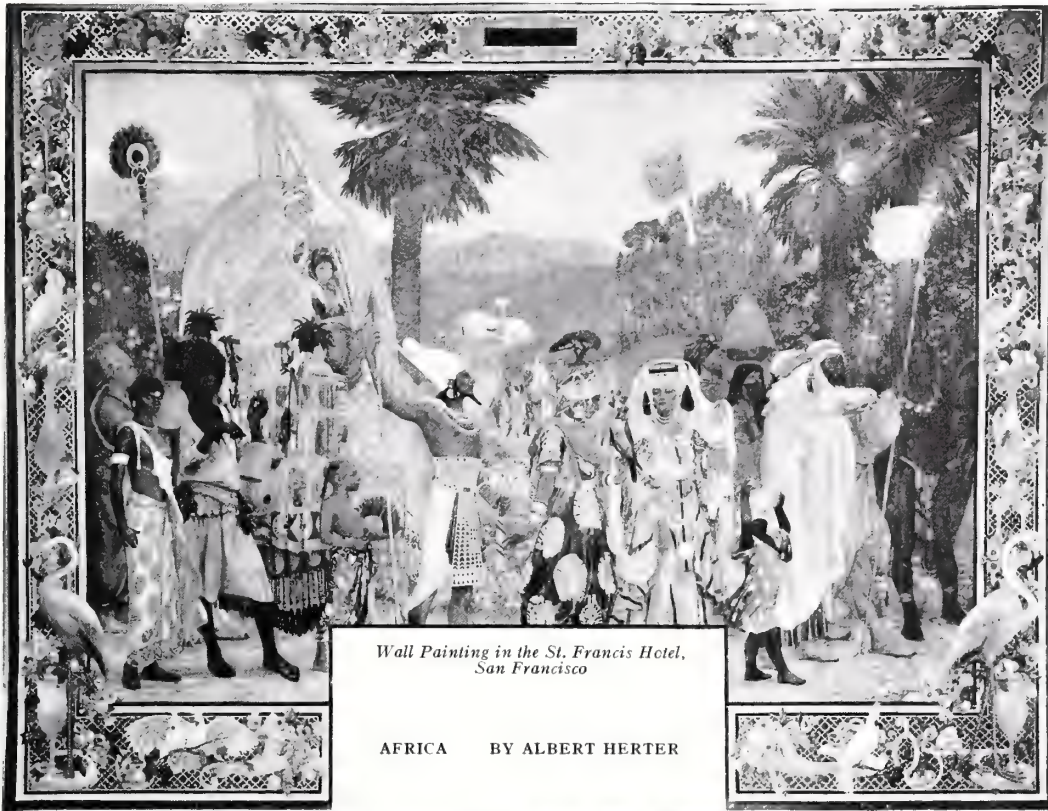
NORTH AMERICA

BY ALBERT HERTER

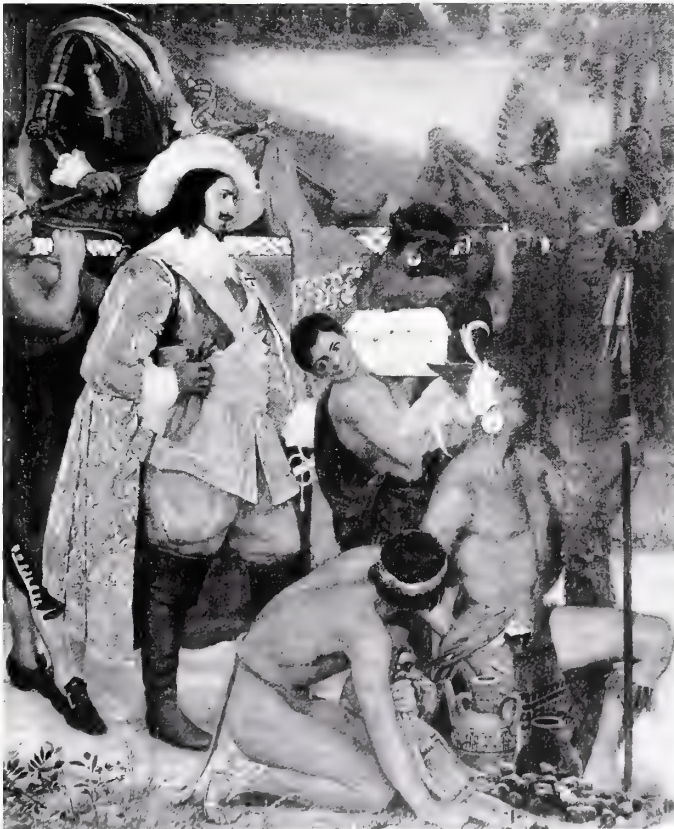
reproductions in black-and-white herewith, of the wealth of colours the originals show, one must translate into fine reds and browns, into turquoise and creamy white, into silver and gold the light and dark parts of the field. Particularly is this artist fond of the note one gets from the neck of the peacock and pigeon.

The effects exerted by colours on the mind have been much studied in recent years, with a special view to the decoration of different apartments.

Seven Murals by Albert Herter



Thus, red is theoretically productive of restlessness, blue of calm, green of quiet. Examining these seven wall paintings, one would like to know what effect their scheme, quite aside from subject, will have on sensitive nerves which react to colours. One may say that they exert a cheering influence. There is nothing harsh or disquieting or morbid about them; on the contrary, there is great beauty of hue and line.



Wall Painting in the St. Francis Hotel, San Francisco
CENTRAL AND SOUTH AMERICA

BY ALBERT HERTER

The hall they deck is a place for lounging, a tea room rather than a dining room. The ceiling and floor are treated to suit the paintings; thus, each mural has at the centre of the upper and lower borders a tablet which forms a colour-key for the carpet and rugs of a darkish blue like the peacock's neck. The room is built of Caen stone, and pilasters of that soft grayish-yellow material separate the pictures, and frame the windows and

Martha Walter, Painter of Joyous Children

doors. To bring all these rich and agreeable colour notes into one mellow unity the light is screened, and all the lamps have orange shades.

Perhaps there is nothing of greater interest to the future of art in America than just this apparently unimportant item, namely, that Albert Herter has established certain parts of each painting to provide a keynote for the entire hall. It is to proclaim aloud what every artist knows yet rarely can follow, the rule that each interior should have harmony in all its parts, not alone architectural, but, even more, colour harmony.

It is easy to imagine that wall paintings containing such a wealth of figures introduce problems of mass and composition very difficult to solve. *Europe*, you may observe, is divided between two main groups, in one of which the two horsemen form the nucleus, the two marching ladies and three serving boys are adjuncts, while the singers, the churchmen and a nobleman on horseback compose the second group. Woodlands to right and left, hills with wedges of trees, help to distribute agreeably the static masses among which the procession moves. In *Africa* the distribution of background and processional figures is very different. Movement is slower, as if conditioned by the tardier pace of the camel. In *Central and South America* the train seems to have come to a full stop. Native porters have taken their loads from their heads and kneeling down have opened their packs to display the gifts. One does not tire of examining pictures where there is so much variety of movement, where so many points of beauty exist upon which the eye delights to linger.

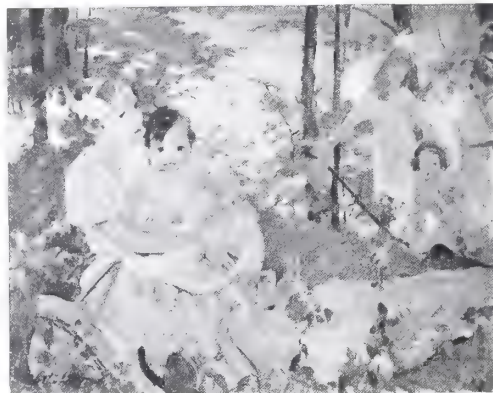
This extraordinary series of paintings on a grand scale has been accomplished in six or eight months—which is tantamount to saying that no single hand could have carried them out during that term with so much success in grouping, colour and efficient brushwork. Mr. Herter has had two ateliers engaged on these murals, in which young artists of both sexes have laboured early and late, forgetful of holidays and vacations, to carry them to a successful conclusion. Designs and colour scheme, of course, are his, and much of the direct painting is by his brush, especially the final work over all. These canvases are in some cases so large that they had to be painted by sections hanging from a roller, on which the upper part was wound as it was painted. Of course all the great canvases were gone over again by Mr. Herter after they were placed in the St. Francis Hotel, so as to bring every portion into harmony with its surroundings.

XLII

MARTHA WALTER, PAINTER OF JOYOUS CHILDREN BY HELEN L. SLACK

THERE are some things which even a suffragist has to concede that men do better than women; but there are a few spheres in art that even a man *may* concede belong by right of nature to a woman. One of these is the intimate portrayal of little children. Martha Walter has thoroughly studied the lives of children from babyhood up through youth; she has taken them to her heart, and then depicted their joys with irresistible charm.

It is this human appeal which has made Miss Walter's work successful. Down all the years since time began, tired men and busy women have



THE PICNIC

BY MARTHA WALTER

never been too weary, or too full of work, to stop at the call of a little child. When one opens the door of the gallery where her exhibition is held, one is compelled to forget whatever of toil, whatever of sorrow, he has brought within; for there, like lights in the darkness, shine out dozens of bright-eyed, rosy children, who laugh out from the pictured walls. Miss Walter paints the children when they are engaged in the simple pleasures a child most dearly loves. Some are gathering flowers out in the woods, others are having a picnic on a sunny stretch of grass, others, rolling their hoops, are running along down a hill. In one corner is a portrait of a baby who, left alone in her carriage, gurgles over her rattle and looks up at the onlooker with her great blue eyes filled with the wonder of the universe. In another picture, called *A Brittany Family*, a round-faced baby leaps up in his mother's arms, while just behind him in the shadow we can make out dimly the

Martha Walter, Painter of Joyous Children



LA PLAGE

BY MARTHA WALTER

figure of his little brother, contentedly smiling over his bowl of porridge.

She has chosen the happiest beings on God's earth for her subjects, and then put them out of doors in the sunlight, enhancing their beauty tenfold by her use of colour. If a canvas is to speak joy and cheer, it can never be treated with the morbid violet and the pale green of the modern French palette. It must vibrate, it must radiate, warm and gold and glowing, like the good morning sunlight itself. Sorolla has taught men that truth, with his bright colours of sea, sand and sail, with his flesh tints that make your own hand look white when you hold it up by the canvas. Miss Walter's oil paintings have a slight suggestion of Sorolla's, if one can imagine his method of colour adapted to woodland scenery and to well-clothed children. It is noticeable in her *Fresh-Air Children in the Woods*, which is bathed in sunlight. In it, little girls in their pink and blue gingham dresses come tripping down a sunflecked path, swinging their straw hats over their arms, and holding their flowers in those little tight bunches peculiarly characteristic of a child's bouquet. One little maiden, in the foreground, trails along a pink parasol, with all the naïveté of "Rebecca of

Sunnybrook Farm," a wonderful pink parasol, painted in almost pure colour, then left to catch the sunlight until it glows in the picture like a bit of bright flame! The warmth of her flesh tones is not so evident in her portraits of women, as in *Mrs. Z. C. Patten and Son*, but when it comes to the face of a child, as in *The Portrait of a Baby*, she leaves on its cheeks that softened glow that makes one think of a rose in the early morning.

She is never afraid of colour, but uses it in every possible combination, until her paintings have the



BRITTANY FAMILY

BY MARTHA WALTER

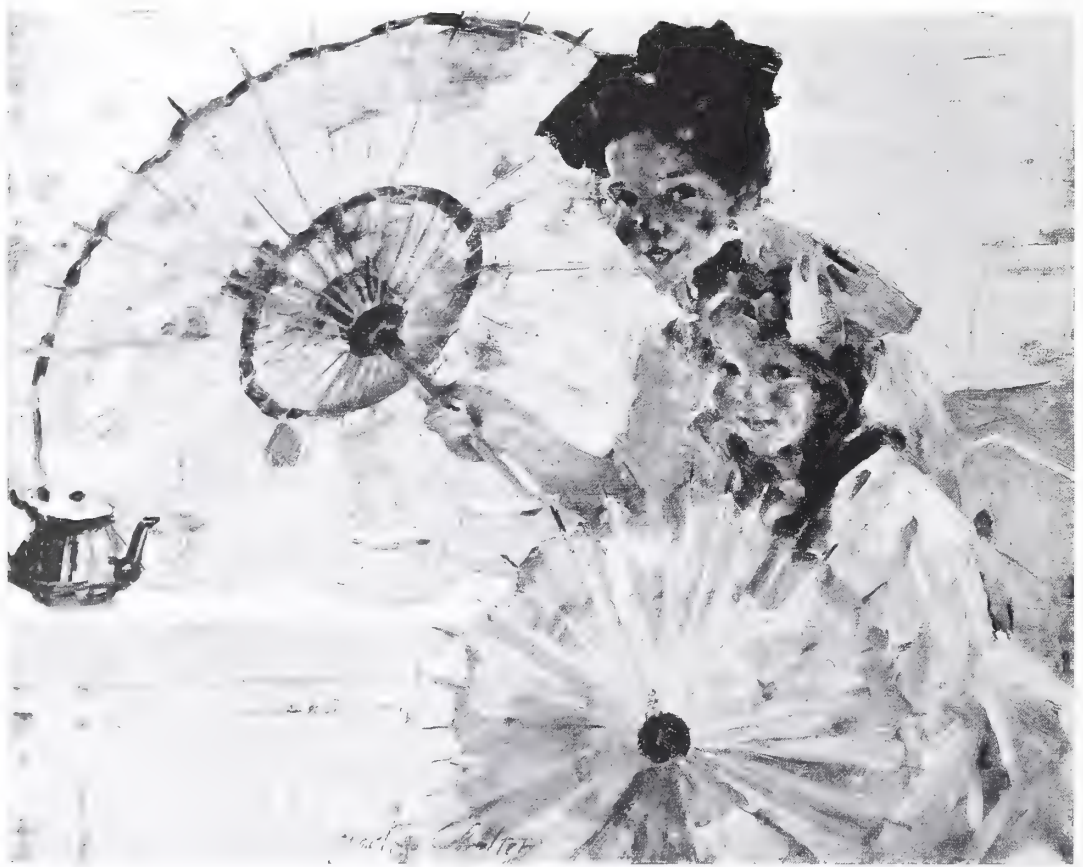
Martha Walter, Painter of Joyous Children

veritable beauty of a Persian rug, their areas of subdued hues being lightened up here and there by brilliant spots of scarlet or orange. This is especially evident when she is painting the peasants of Brittany, a subject which Jules Breton before her found so full of pathos, or when she is working on a canvas like *Early Morning in the Marketplace, Dalmatia*. She can never depict poignant misery without some note of cheer. In one group of peasants she throws behind them a long, golden stretch of sunlit shore, and lightens the effect of their ragged, dull native costumes by putting in a brilliant dash of scarlet, perhaps in a mother's shawl, or in a dazzling scarf of orange folded over a laughing babe; the whole is transfigured in the sunlight.

It is like a new door opened, to be shown new combinations of colour; but it is more wonderful still to learn the exquisite lights and shades which one hue may have. Whistler opened men's eyes to the possibilities of range existing even in black and in white. Miss Walter shows all the range of tone white may have, from the sunlit white of a summer gown to the grey hues of a white dress in

shadow. In *The Picnic* she brings out the degrees of white by showing a girl in a little gingham dress, from which the colour has long since faded, trotting on her knees a baby in a white dress flecked with yellow sunlight, a cream-white flannel jacket over his shoulders. In another, she studies the difference in degree and in texture between the whites of china dishes, of glass tumblers, of wooden chairs. Somehow, the old world never looks the same after an afternoon with her pictures, and even the untutored eye begins to see colour and tone where it never was evident before.

Some men who go to the galleries never appreciate colour to the full, but they can usually tell "if a thing looks real," as they declare again and again with emphasis, especially when trying to account to their wives for buying a realistic picture. Every layman has a sense of form, born in him, as it were. Some of our modern artists, however, have not felt it yet, and it is to be feared they will probably die before demonstrating this knowledge of reality. Miss Walter has shown that she has the realization that a body is a round substance and not a flat surface, that a painting is no less a



A PARASOL TEA

BY MARTHA WALTER

Light in Art

painting because the bodies have the roundness of human flesh and bones. Her work has always had this "sculpturesque" quality, even back in 1902, when she won the Toppa prize, and in 1908, when she was given the Cresson traveling



MOTHERHOOD

BY MARTHA WALTER

scholarship. Her use of colour is delightful, her treatment of draperies is broad and free, especially in *The Outing*; but one never forgets while admiring these, whether in an elaborate gown like that of Mrs. Patton, or in a little girl's gauzy muslin dress, that underneath the beautifully coloured folds there is, as it were, quivering, palpitating, human flesh. It is this feeling for form which gives that unusual vitality to such portraits as that of Mrs. Parsons, and sets them forever apart.

And so, if it is worth while to see a bit more of sunlight, to hear more of song and laughter as we go about our daily work, then Miss Walter's paintings are worthy our attention. By her daring use of colour, her bold stroke, her sound feeling for form, she has brought a strength into American art which may well give a sudden spur to other women painters. Her outlook on life has been broadened by study in France, Holland, Austria and several other lands, with the result that her art is now as cosmopolitan as our nation itself. Her work is not temporary, but is bound to maintain its charm, just as long as our old world yields to the spell of a little child.

LIGHT IN ART

BY M. LUCKIESH

ADMITTING at the outset the artist's superior knowledge of the importance of light, shade and colour in his creations, it should be of interest to learn how the lighting specialist has studied these same factors in respect to the lighting of art. As a rule art galleries are very badly lighted. Whether the artist realizes this or not the writer does not know, but he can state with conviction born of a knowledge of the possibilities in lighting, that art is usually badly lighted.

The artist has often shown an antipathy toward science, seemingly under the impression that art goes further than the mere scientific mixture and grouping of colours or shadows and produces effects beyond scientific explanation. This may be true to some extent, but not in the main. By no means does the writer believe that art can be produced by rule of thumb, by scientific formulæ or, in other words, that it can be manufactured. But scientific explanations can be presented for many of the supposedly mysterious effects and that the lighting of a work of art can make or mar it. Incidentally, it is hoped that the artist will look more kindly upon the lighting specialist—not the so-called illuminating engineer—but the scarcer variety, the lighting artist.

For some time the writer has been studying the lighting of art, and through the interest and co-operation of several artists has acquired sufficient courage to form some convictions.

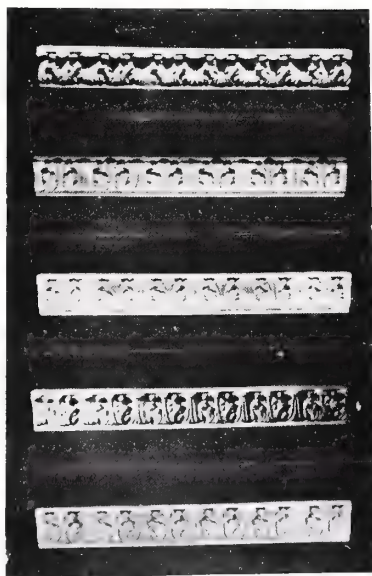


FIG. 4

Light in Art



FIG. 1

The lighting specialist and the artist are utter strangers. Their terminology has little in common, therefore they must co-operate. The lighting expert who wishes to faithfully inquire into the realm of art-lighting, begins with the fundamentals—light, shade and colour. He next analyzes the causes which vary these factors and he finds that they are chiefly direction and quality of light. Knowing his stock in trade, he at once realizes that he has control over any situation, providing he has the financial support necessary to carry on the experiments which are necessary in each particular case. But his stock in trade must include a keen esthetic sense.

The sculptor learns early in his career that the relative amounts of light and shade and the character of shadows are tools by means of which he produces some of his results. In a plain white statue he depends upon the form or contour to produce shadow. He models the object carefully under the lighting of his studio. But does he follow the work after it leaves him? If not, a blundering lighting specialist might mar his work. In order to illustrate the importance of the lighting, several illustrations are herewith presented. The head of *Laocöon*, that most expressive antique work of sculpture, is shown in Fig. 1, lighted from several directions. The limitations of photographic reproduction makes it impossible to show many effects that can be obtained in practice, but it is sufficiently useful to illustrate the importance of lighting, and the fact that the lighting specialist can be of great assistance to the artist. As the third dimension is diminished the importance of lighting likewise diminishes, owing to the gradual disappearance of interior shadows. Fig. 2

illustrates, however, a very low white relief, lighted from various directions. These illustrations are not designated to teach the artist more than the fact that there are lighting artists prepared to offer their assistance.

Leaving the human element behind, the lighting specialist next enters the field of architecture. Here, again, the direction of light is of importance, for Fig. 3 shows the same moulding lighted in five different ways. Surely the position of the lighting units and the relative amounts of direct and diffused light are shown to be of importance. These are difficult problems of lighting in most cases. In fact, they have usually been considered so complex that little attempt has been made to analyze them, but interest is growing, and with the advance of the relatively new art and science—illumination—great possibilities present themselves.

However, in the realm of painting, there seems to be an especially neglected field. Here the artist himself has given little attention to lighting. The writer does not mean here the general problem of lighting art-galleries, even though this is usually poorly done, but refers to the individual painting. Perhaps the artist cares for no scientific explanation of many effects indefinitely termed vibration, atmosphere, etc. At least none will be presented in this brief note, but the more specific problem of lighting a painting will be treated.

In the first place, the artist cannot paint what he sees. Maybe he does not wish to do so, yet he

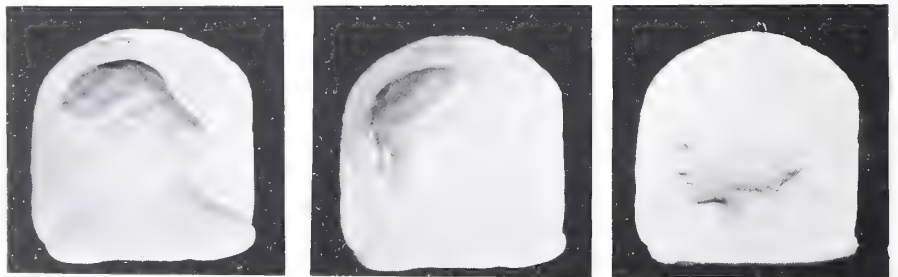


FIG. 2

Light in Art

cannot even paint what he wishes, owing to a great initial handicap. Imagine a scene in nature. The brightest spot is perhaps five hundred times brighter than the darkest area. On a plain canvas the artist cannot reproduce this range of contrast, because his whitest white is not more than forty times brighter than his darkest pigment. At once he is handicapped and no kind of general lighting can reduce this handicap. A local lighting unit, however, can be of great assistance. By placing a local lighting unit in a proper position, so that the lightest part of the painting will receive much more light than the darkest, the range of contrast found in nature can be more nearly produced.

This is illustrated in Fig. 4. The picture on the right is lighted from the upper right hand corner, while the other picture is lighted from the left side. The pictures are physically the same, yet much different in expression.



FIG. 5

The artist wished to produce the impression of a bright sky; of a volume of light coming from the upper left-hand region. This desire is fulfilled in one case with the assistance of the local lighting unit.

The mural painting often suffers from artificial lighting when it could often be much benefited. The artist of course has carefully considered its environment, that is, the lighting, the colour of its surroundings, and its position. This no doubt was done in daylight, but the great difference between natural lighting and artificial lighting in general makes it a safe prediction that the artificial lighting is likely to be unsatisfactory. Here is surely a place where the lighting specialist and the artist must co-operate.

To return to the specific painting, it is of interest to consider the effect of the quality or colour of the light. The painting has perhaps been executed in daylight. All know the great difference



FIG. 3



FIG. 3

existing between the colour values of illuminants. The artist has no doubt carefully harmonized his colour scheme both as to colours and values. Pigments, however, owe their colour largely to the light falling upon them, therefore change considerably when lighted by artificial means depending upon the illuminant. Not only do the colours change in hue but relative values are very much upset. Experiments also show that by varying the quality or colour value of the light the painting can be made to express many moods. The artist attempts to express but one mood in a picture, therefore he needs the co-operation of the lighting artist, in order to properly illuminate the work by artificial light. Red, green and blue lights, when properly controlled by means of dimmers, will produce many qualities of light, and an apparatus of this character should prove of inestimable value to the art student or artist. Fig. 5 shows the effect of the colour of light on a painting. In the one case all detail in the background had disappeared, while in the other case, it is shown in its true colour and relative values.

This brief description has not been designed as



FIG. 5

a complete treatise. A volume could be written from the viewpoint of the lighting artist. However, it is hoped that this brief note has shown that the artist is much at the mercy of those who control the lighting.

A Mountain-Painter from Maine



PENCIL DRAWING

BY G. LORENZO NOYES

A MOUNTAIN-PAINTER FROM MAINE
A SOLITARY art student from childhood, entirely self-taught, George Lorenzo Noyes, has spent fifty years, all of his life in fact, in Norway, Me. A deep love of the beauty, strength and harmony of nature influenced him from early youth to become an artist, in which pursuit he has been encouraged by his many friends in Norway, who are themselves artists, scientists or journalists.

In his constant search for both the subtle and grander expressions of light and shade, especially in the modellings and colours of skies, clouds, mountains, their valleys, slopes and summits, he has been a daily familiar figure, during his entire life, either on some remote country road or secluded path; in the fields, meadows and woods; along the shore of some lake or the banks of some stream, or on the pastured open slopes of hills and mountains, drinking leisurely but deeply of the varied truths and beauties of these scenes to which he has been most fondly attached since childhood.

He has lived intimately with the mountains throughout all their most typical seasons and at all hours of the day; is at home with their many slopes, precipices, slides, valleys and ridges; has often bivouaked on their summits, and has familiarized himself with all their varied, secret, artistic

beauties, both in most intimate contact with them and at most varied distances.

From these continuous associations has developed his profound appreciation of the artistic beauties of the mountains, and his lofty inspiration for his work.

The most fundamental expressions of nature are to him the most beautiful and impressive. Barren or scantily-clad mountain crests, jagged summits or boldly modelled slopes are his favourite compositions when accompanied by the most elementary and typical phenomena of seasons, long shadows, crepuscular glows, cloud forms, rising and enveloping vapours, snows, winds, intense cold and heat, and the natural impoverished foreground of naked ledge, weathered stumps or prostrate boles.

Mr. Noyes may be classed as a life-long investigator and student of the truest, completest and most artistic phenomena of nature.

His miniature pencil drawings of mountains, of which we reproduce three, are typical of his life's work. He has regarded them heretofore as mere studies for his own private use and improvement, but he is now satisfied, and well he may be, that they are of sufficient artistic merit to be shown to the public, and it is only now that anything from his pencil or brush has been withdrawn from privacy. Meanwhile, Mr. Noyes is busily engaged with oils and later on we may hope to see these

What Tale does this Tapestry Tell?



PENCIL DRAWING

BY G. LORENZO NOYES

grander mountain, lake and forest scenes of Maine and New Hampshire expressed upon canvas, with that interpretation which his pencil sketches so charmingly express.

WHAT TALE DOES THIS TAPESTRY TELL?

AFTER the appearance of an article under the above heading by Mr. Charles de Kay, some dissenting letters were received, notably one from Mr. Lewis, President of Pennsylvania Academy. This letter appeared in full in our last issue, and we now publish a rejoinder from Mr. de Kay, who makes a very able defense of his opinion. *Audi alteram partem.*

TO THE EDITOR OF THE INTERNATIONAL STUDIO.

Sir—Mr. Lewis is not alone in fancying that the tapestry you published in your January number refers to King David and Bathsheba, the wife of Uriah the Hittite. But we must beware of such attribu-

tions; they belong to a period when there was a plentiful lack of knowledge about the manners and customs of the Middle Ages. Not being able to pillage Shakespeare, as, after all, a bit too late, the commentators on stained glass, tapestry, ivories and medals found it easiest to explain everything from the Bible.

The reason is obvious. Owing to their sanctity and

substantial build the churches and monasteries preserved such things, while castles and the homes of rich burghers were plundered and ruined by fire. The majority of objects saved were naturally those religious in theme. Hence the preponderance of Scriptural stories in the art of the Middle Ages, and the resulting idea that the people thought only of religion. Hence the tendency in the last century to twist the unlikely subjects



PENCIL DRAWING

BY G. LORENZO NOYES

What Tale does this Tapestry Tell?



Courtesy of P. W. French & Co.

A FIFTEENTH-CENTURY ARTURIAN TAPESTRY

into a Scriptural meaning and sometimes to label a heathen figure with a Biblical name.

But if one reads the works of Gaston Paris and others on the literature of the centuries ten to fifteen, a very different world appears. We then perceive that the upper classes, however devout in speech and action, were really at war with the church. Not the nobles alone, but architects, artists and poets resented the criticism of clerics. They appealed to their own class with stories of love and war, while the clergy sought to win the favour of the people by trying to mitigate the oppression the upper classes exerted on burgher and serf. It was the pot calling the kettle black. Both lived upon and oppressed the commons, just as they still do in some countries, so that there was always a "deaf war" going on between nobles and priests.

Now, if one were to accept this scene of royal and noble relaxation, this garden concert with its formality and elegance, where every one is dressed after the French fashions of the fifteenth century,

as an attempt to display a scene at the Court of King David, one would be forced to deny to the designers, to the weavers and to the noble clients for whom the tapestry was created a knowledge of the Orient which was common to the unlearned noble and the learned clerk of that day. This is not a tapestry for common folk, but for the upper classes, lay and ecclesiastical. There is no turban to be seen, and yet the turban was the sign of the Orient then, even the near Orient, as we can see in a thousand pictures and prints. There is not one symbol to suggest Palestine or the Jews, and yet it was the great age for symbols. If some owner had caused the names of Bathsheba and David to be embroidered near the figures, one would still be certain that the designer meant no such story.

The upper classes of the fourteenth and fifteenth centuries may have been scared at times into frantic, fantastic acts of devotion, but for the most part they flouted as a *papelard* the man who had much to do with priests. Things changed after the Reformation; there was less cursing of

Some Recent Medals

the church and priests; also it became far more dangerous.

This tapestry comes from a part of Europe where for centuries the rough manners of the people had been softened by "courts of love" and rules of etiquette and curious forms of so-called chivalry. As far back as the twelfth century Mary, the wife of Count Henry of Champagne, introduced at her Court in Troyes the lessons of "courteous love." The lady at the fountain and the young man opposite form the centre of the drama. Observe the gracious inclination of their heads and bodies—or shall we call it affected? Note their elegance and polished ways. She seems to be offering water, as people in Catholic churches offer each other holy water from the little fonts near the door. His emotion is expressed by leaning on the fountain and putting his hand to his heart. With one exception, the other persons denote the perfection of good breeding by seeming not to notice the tenseness of the situation. A designer who could express emotions so subtly was no ignoramus. He would know how to indicate Palestine, if that were the place depicted. And on the face of the King, in whom Mr. Lewis and others have seen David, he has not put a look of admiration or lust, but the sadness of the forlorn of love, of him who sees love passing to another.

Had the artist meant David, he would have shown soldiers near him, a harp, as likely as not; and David would have been on the roof of his palace, as the Bible says, or the crenelated walls of a castle; while Bathsheba, who was washing herself when David espied her, would have been in her own courtyard or garden and at least partially disrobed. One should not credit the artists of the fifteenth and sixteenth centuries with imbecility, at least not so good a one as this. Some people think that the epoch of the Van Eycks, Leonardos, Belinīs is still unsurpassed.

The sweet singer Christian of Troyes wrote for Mary of Champagne a "Lancelot" in verse which was to embody her ideas of "courteous love," and we know that the principles set forth in that poem lasted for centuries as the standard of taste. Before the year 1160 the poet had written a "Tristan," but no copy has been discovered. Henry Adams says: "The legend of Isolde, both in the earlier and later version, seems to have served as a sacred book to the women of the twelfth and thirteenth centuries, and Christian's 'Isolde' surely helped Mary in giving law to the Court of Troyes and decisions in the Court of Love."

It seems to me that a religious or Biblical story

is excluded from this tapestry. On the other hand it is possible that beneath the ostensible story of King Mark, Isolde and Tristan, there lurks a reference to the relations between Louis VIII of France, his wife Blanche of Castile, and the King's cousin Thibaut of Champagne, a famous warrior ten years younger than Blanche. When Louis VIII died in 1226, the family turned against Blanche who was a masterful character; Thibaut alone came to the young widow's aid.

Here are some stanzas by Thibaut of Champagne with a translation by Adams. It is only a guess that they were addressed to Queen Blanche.

Je ne puis pas sovent a li parler
Ne remirer les biau jex de son vis,
Ce pois moi que je n'i puis aler
Car ades est mes cuers ententis.

Ho! bele riens, douce sans connoissance,
Car me mettez en millor attendance
De bon espoir!
Dame, merci! donez-moi esperance
De joie avoir.

Seldom the music of her voice I hear
Or wonder at the beauty of her eyes;
It grieves me that I may not follow there
Where at her feet my heart attentive lies.

Oh gentle Beauty, without consciousness,
Let me once feel a moment's helpfulness,
If but one ray!
Grace, lady! Give me comfort to possess
A hope, one day!

I trust that I have in some degree justified one interpretation of this tapestry.

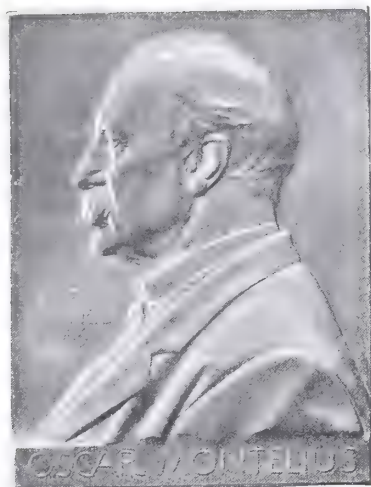
CHARLES DE KAY.

SOME RECENT MEDALS

THE interest awakened by coins and medals in America is of comparatively recent date. for prior to the substitution of the old copper cent by the small nickel cent in 1857, there existed no



Some Recent Medals



societies here for the study of numismatics. The collecting of sets of cents and half cents led to wider fields of action and to an intense interest in the medals of other countries. At the present



moment it would be difficult to find more beauty within a narrow round than is offered by the Lindbergs, father and son, of Sweden. Thanks to the kindness of Mr. J. de Lagerberg, who has lent us

some beautiful specimens, we are showing some in reproduction which represent the extreme skill of these eminent designers. The elder Lindberg, Johan Adolf, was born in 1839, and studied many years at the Royal Mint. Erik Lindberg, born in 1873, was appointed Royal Coin and Medal Engraver in 1897.

Reverse and obverse of the Professor Montelius plaque are beautifully related and are a striking instance of his artistic skill.

Another reproduction is the Olympic Game Medal by Adolf Lindberg, distributed to contributors and distinguished people who assisted in promoting the games. Our final reproduction, also the work of Adolf, is a commemorative medal specially struck for Commodore de Lagerberg, who at the fortieth anniversary of the Swedish Numismatic Society enjoyed the proud distinction of being the founder and only surviving charter member. The Lindbergs are worthy followers of their distinguished countryman, Carl Hedlinger, whose medals in the eighteenth century were admittedly unequalled by any other designers of any other country.



TAPESTRIES AT THE BROOKLYN MUSEUM

BEGINNING on April 8, and continuing to April 20, there will be a loan exhibition of Gothic, Renaissance, Baroque and Eighteenth-Century tapestries. It will be the most important tapestry exhibition ever held in the country, outside of the Metropolitan Museum, in many respects surpassing even the remarkable collection lent by Mr. Morgan. The Exhibition is being assembled and arranged under the direction of Mr. Hunter.

M. Aman Jean's Recent Work

THE RECENT WORK OF AMAN JEAN. BY ACHILLE SEGARD.

At the present moment M. Aman Jean is at his zenith. He is in the full tide of his maturity, of his experience, of his talent, and he has succeeded in retaining a youthful sensitiveness which awakens ever anew before all the varied spectacles of nature. Urban and rural scenes, human faces and domestic interiors, sky effects or the sight of objects bathed in the *intime* atmosphere of rooms in which one can feel the aura of those who inhabit them—all such are for this artist motives to arouse his wonder, and each new vision imposes itself through the medium of his eyes upon his ever-sensitive imagination. Here we have no realist in the narrow sense that is customarily attributed to that word. He does not copy actuality with that devotion to rigorous exactitude adopted by those painters who are devoid of imagination. What he depicts is a reflection of the emotion which nature, which human faces and inanimate objects arouse in himself. Nevertheless, since that emotion is always of a pictorial order, we never find stretched beyond reasonable bounds in his pictures that requisite and indispensable link with reality which every work of art must establish and maintain.

Nor does M. Aman Jean cling to that objective reality to which philosophers have given the designation of Primary Reality. Through and beyond this observation of actualities he desires to attain to that Secondary Reality which in the case of a painter is always of an emotional nature.

While suggested, indeed, by his entire *œuvre*, this fundamental distinction is particularly in evidence in his portraits. The likeness, such an

essential factor in this class of picture, constrains the artist to maintain very closely the contact with objective reality. It is absolutely necessary that his observation should be serious, profound, and attentive; that it should seize upon all the expressive characteristics of the physiognomy, of the attitude, of the gestures of the sitter, and that the observer should be able to recognise in the portrait the construction of the head and of the body, the just proportions of the masses, the peculiarities of the natural colouring, and even those characteristic details or idiosyncrasies such as, for instance, any asymmetry of the features or chance deformation of the hands, the shoulders, or the body in general. And yet a portrait possessed of no further merit beyond such exactitude as this would not be a fine portrait. Over and above the outward semblance of the sitter, M. Aman Jean strives always to capture such elusive essentials as his



STUDY OF A WOMAN SEATED

BY AMAN JEAN

M. Aman Jean's Recent Work

psychology, his customary attitude of mind, hereditary traits, his personal temperament, and even, if such be possible, his ideal and his individual emotional attributes. Of interest to the subject, who can here rediscover his own image, such a portrait must also of necessity be of interest to the world at large, for in it each beholder is able to recognise a personality significant of a social category and an individual character.

But, we ask, by what successive researches, by what pictorial means, does M. Aman Jean contrive to approach this ideal of portraiture? It is, firstly, by the drawing, then by the use of colour, and finally by the "arabesque"—the decorative composition—at times somewhat rigid when the subject seems to call for such treatment, but almost always flexible and infinitely graceful; and, as it were, extending beyond the restrictions of the frame to propagate itself

outside the confines of the picture, so as to associate itself by a kind of occult sympathy with all manner of indeterminate things. Each of these points calls for a special study; and, first of all, the draughtsmanship. This, in the work of M. Aman Jean, is of extreme novelty, elegance, and intensity. It has nothing in common with that manner of drawing "after the masters" which is part of the curriculum of the *École des Beaux-Arts*, and which is inexpressive in definition in so far as its defini-

tion is the outcome of copying models. The drawing must spring from the heart and the imagination of the artist rather than from his volition, and still more so than from a mere study of classic examples.

There is, said M. Ingres, no example of a great draughtsman who did not find colour the most

suitable vehicle for giving true effect to his drawing. It would be equally correct to say there is no example of a great colourist who did not find draughtsmanship the most satisfactory means of giving effective value to his colouring. And such is the case with M. Aman Jean. One might almost say that he does not make use of line in his drawings. His draughtsmanship is just the reverse of calligraphy. He regards things with the eye of a painter—that is to say, he sees in masses, in tone, and in juxtaposition of tones. The strokes which



PORTRAIT

BY AMAN JEAN

define the persons or objects he depicts are never, even in his preparatory drawings or his most rapid sketches, limiting lines. This they are, on the contrary, in the drawings of Ingres, of Albrecht Dürer, and of those who are classed as belonging to the same school. M. Aman Jean sees things surrounded by their own particular atmosphere; he sees people bathed in circumfluent light and air; his draughtsmanship suggests to us at one and the same time the form, the volume, and that



“LA CONFIDANCE.” DECORATIVE
PANEL BY AMAN JEAN



PORTRAIT. BY AMAN JEAN

M. Aman Jean's Recent Work

indefinable irradiancy which painters are accustomed to refer to as the "atmospheric envelope."

All bodies are luminous by virtue of their radiance. The draughtsmanship of M. Aman Jean takes cognisance of this radiance. Look, for instance, at the drawing of a woman seated, which we reproduce on page 89 ; around the arms and the curve of the back one can almost see the refraction of the light on the skin and the little tremulous reflections which play upon the surface of the flesh. This is an entirely characteristic drawing produced by the artist in accord with his own peculiar vision, and it is eminently expressive of his particular shade of visual and emotional sensitiveness.

Colour is, however, for M. Aman Jean *par excellence* the medium of expression. One feels that this artist thinks in terms of colour, much more so than in terms of line or mass. Colour in his work is a language by means of which all visual emotions may find their expression. His art has often been commended for its novelty, its delicacy, its charm, and in certain instances for its power. But what has not been placed in sufficiently bold relief is the rigorous equation we find therein established between the *motif* of nature, the ardent emotion of the painter, and its expression through the medium of colour. Here we have a phenomenon worthy of a careful study. Just as we think by means of words, so does M. Aman Jean think in terms of tone ; and his harmonies or contrasts of tone are, to those who love and understand painting, as clear and as expressive as are, in the phrases of a writer, novel combinations or con-

trasts of words. Out of his use of colour arises a new tongue, entirely his own, by which M. Aman Jean makes comprehensible to such as look with sympathetic understanding, nuances of feeling and refinements of emotion which no other human language is capable of expressing.

Touching the "arabesque." Here we have one of the most characteristic peculiarities of the artist's conception of a work of art. It is as much by the "arabesque" as by the drawing and the colour, and, indeed more so than by the feeling for mass and modelling, that M. Aman Jean is a great decorator. By the reproduction given of the vast panel which he has painted for the Physics Lecture Theatre at the Sorbonne, our readers may judge whether the artist is possessed of pictorial ideas, and whether he knows how to compose a work with harmony and taste. But many, even among the most competent judges, had not expected the incontestable and striking proof afforded by a great composition like this that M. Aman Jean is possessed of the most harmonious and refined sense for decoration.

Even in his portraits of women seen in an interior, or still more so in those female portraits

posed with a park as a background, where fountains play and where the scene is enclosed with garlands of flowers or foliage and the verdure of leafy groves, we can recognise the quality, so essential in a decorative artist, of not restricting the significance of the work to the confines of the interest of the *motif* represented, but, on the contrary, of giving to the entire composition an indefinable something of wider import. So we find in the pictures of



DECORATIVE PANEL

BY AMAN JEAN

M. Aman Jean's Recent Work

M. Aman Jean, as it were, an accent of universality. It is by purely pictorial means, but more especially by the invisible prolonging of his "arabesque" that M. Aman Jean succeeds in establishing an intimate relationship between his paintings and the surroundings amid which they are placed. Each of his pictures seems, as it were, to radiate out beyond the natural limits of the frame, to flow out upon the enviroing surfaces, enveloping them and creating around itself a kind of atmosphere which prevents it from ever appearing as though concentrated upon itself and isolated from the rest of the world.

That M. Aman Jean has only little by little attained such profound originality, such extreme distinction and such fortuitous freedom in execution will surprise no one. In the exhibition of his work, held not long ago at the Manzi Galleries in Paris, were hung, not far from the painter's most recent productions, several portraits painted about twenty years ago, including two or three which were reproduced in this magazine as illustrations to an article by M. Mourey on the artist's work. (See vol. viii, pp. 197 *et seq.*) There was, for instance, a portrait of the sculptor Dampé painted in 1894, a portrait of a young woman in a black dress trimmed with lace, which dates from approximately the same period, and a portrait of his wife, also signed in 1894. A little dryness, something a trifle restrained and almost angular, makes us realise, in looking at these portraits, what great progress the artist has made as he has advanced towards a more complete expression of his artistic ideal. At that time, delicate as his vision and consequently his colour already was, he was submissive to his model and dominated by his subject. Nowadays it is the artist who dominates and who reveals himself in

treating the subject that lies before him. Absolute independence of vision, ease of execution, and the communicative joy of work accomplished with love and in perfect liberty of spirit, all result in giving us the sensation of happiness and security. M. Aman Jean has advanced progressively from timidity to full confidence in himself, from a delicacy at times almost ultra-refined to a perfectly harmonious equilibrium, and one feels that he has renounced all melancholy nostalgia in favour of a complete comprehension of the joy of life and of the delights of painting.

So then it is in this sense that his evolution is apparent, and thus he prepares for us fresh surprises. His period of culmination will coincide with one of certitude and serenity. A. S.



DECORATIVE PANEL
BY AMAN JEAN

THE small French room at the National Gallery (No. xxviii) has recently undergone a complete rearrangement. The pictures are now disposed in approximately chronological order so as to exhibit the course of French art from the fifteenth to the nineteenth century, beginning with the *St. Clement and Donor* by the Master of Jean Perreal from the Salting collection and ending with works of the Barbizon masters and Fantin-Latour. An additional room (No. xviii) has also been provided for the exhibition chiefly of Dutch "conversation" pictures. Works by the Maris brothers, Josef Israëls, Bosboom and other modern

Dutch masters have been placed in this room.

An important exhibition of pictures by French artists of the nineteenth century will be held in the galleries of the Royal Museum, Copenhagen, in May and June. An influential committee in Paris is supporting the undertaking and it is hoped to make it one of the most representative exhibitions of French art ever held outside Paris.



"LES ÉLÉMENTS." DECORATIVE PANEL FOR
THE NEW SORBONNE. BY AMAN JEAN



PORTRAIT OF THE ARTIST'S
DAUGHTER. BY AMAN JEAN

James McBey's Water-Colours

THE WATER-COLOUR DRAWINGS OF JAMES MCBEY. BY MALCOLM C. SALAMAN.

It had been Mr. McBey's constant practice to sketch in oils ever since, as a boy, he had found out for himself the technique of oil-painting, and he had even extended this practice to portraiture; but water-colours he had scarcely attempted to use until he went to Morocco in the winter of 1912. There, in Tetuan and Tangier, sketching his subjects in pen and ink, after his usual etching-like manner, he added water-colour washes, leaving the white paper to speak for the pervading whiteness of the Moorish buildings in the hot glare of sunshine, and so found he could make his colour-studies more expeditiously and effectually than with oils. These spontaneous impressions, vivid with all the character and colour of the scenes, yet after all mere sketches, Mr. McBey had intended only as notes and studies for the etchings that were to be the permanent records of his visit to Morocco; but a representative of Messrs. Colnaghi and Obach, chancing to see them, discerned their appeal for collectors. His discernment was justified by the immediate demand for as many of these sketches as Mr. McBey could spare, and this encouraged the artist, during his summer

wanderings in Holland, in his native Aberdeenshire, and on the Suffolk coast, to carry his tinted pen-and-ink drawings further than the mere sketch. The recent exhibition in Messrs. Colnaghi and Obach's gallery was the happy result.

Ten representative examples of the drawings exhibited are shown here in reproduction, two in colours and the rest in monochrome, and in these it will be seen how unaffectedly individual is his point of view, how fresh and personal is, not only his vision, but his manner of expression. Happy invariably in the selection of his pictorial motive, he seems instinctively to distinguish at once the salient features of his subject, and to draw these with a distinctive and spontaneous unity of impression, and essential vitality, controlled always by an original sense of design. These drawings, therefore, which I feel he has done for the pure delight of doing them, appeal to me with the charm of artistic surprise which very soon gives place to the sense of inevitability. One recognises the pictorial motive, one sees how the essential lines of the subject must have appealed to the instinctive etcher and natural draughtsman that Mr. McBey is, and how the atmospheric aspect has charmed him with its simple harmonies of tone in some arresting moment of light; then one realises at once that his vision has



"CHILDREN FISHING IN A CANAL."

BY JAMES MCBEY

(This and the following reproductions are by permission of Messrs. Colnaghi and Obach)

James McBey's Water-Colours

compelled its expression with a pictorial vivacity that was inevitable to his personality in that particular moment. Personality indeed is eloquent in all these drawings; there is none in which one feels he has not been absolutely true to his own vision, none that has been done to please any but his own artistic taste and feeling.

If we look at the drawings he has made in Holland we shall perceive with how freshly observant a pictorial sense he has enjoyed that country of canals, drawing just whatever has appealed to him, and in the only possible way he could feel it. To look from one to the other of these Dutch subjects is to realise Mr. E. V. Lucas's ideal of a reposeful holiday on a Dutch canal-boat, being carried "between the meadows; under the noses of the great black and white cows; past herons fishing in the rushes; through little villages, with dazzling milk-cans being scoured on the banks, and the good wives washing, and saturnine smokers in black velvet slippers passing the time of day; through big towns, by rows of sombre houses seen through a delicate screen of leaves; under low bridges crowded with children; through narrow locks; ever moving, moving slowly and surely, sometimes sailing, sometimes quanting, sometimes being towed, with the

wide Dutch sky overhead, and the plovers crying in it, and the clear west wind driving the windmills, and everything just as it was in Rembrandt's day, and just as it will be five hundred years hence."

Take the typical examples reproduced here. *The Flower-market on the Singel, Amsterdam*; in this we see some of the countless iron barges that gather at the Monday flower-market with their floral and vegetable freight, and in the foreground is doubtless the prow of the boat from which Mr. McBey surveyed this characteristic scene. With what charm of spacious design and atmospheric truth of tint he has drawn it, with what vivacity of impression he has suggested its easygoing activity! What an unerring instinct for the suggestive detail has placed in the centre of the picture the man in blue quanting on his barge! Does it not give a sense of quiet movement to the whole? Let us turn to the remarkable and sombre *Grimnessesluis*—a mysteriously appealing glimpse of a backwater in the Jewish quarter in Amsterdam. The eye is carried curiously past these dark dismal-looking houses to the dark depths under an archway that would surely have tempted Whistler to the copper-plate, as indeed it has already tempted Mr. McBey himself. In a mirror projecting from the house on



"OLD HOUSES, ENKHUIZEN"

BY JAMES MCBEY



"ENKHUISEN HARBOUR"
BY JAMES MCBEY

James McBey's Water-Colours

the right; the artist has caught the reflection of a woman's face watching him at his work, a vivid and original touch. *Pumping Mills* is a drawing that, for vitality of suggestive presentment and masterly felicity of design, is worthy, I think, to take its place in any collection of drawings by the masters. There is not a detail that is not finely observed and set down in its place with absolute rightness; the air is still in the afterglow of sunset; the windmills have ceased to work, and those two cows on the right bank, how actually alive they are! *Enkhuysen Harbour* is a very engaging sunset scene with some delicate passages of colour, notably the green side of the canal-boat cabin, with the girl in pink and the child in the white pinafore, against the yellow gravel of the quay. Mr. McBey has evidently drawn the boat with enjoyment, as indeed he seems to draw every kind of water-craft. Was he not born and bred among boats, so that for him, as he says, the unforgivable sin is to draw a boat badly? Note the figures on the opposite shore of the canal, standing out against the horizon, how they suggest the further expanse of waters beyond—the Zuyder Zee, as a matter of fact. *Old Houses, Enkhuysen*, with its orange-red tiled roofs in a glow of hot sunshine, is as delightful in colour as it is interesting in design; and the luminous effect of *Canal in Dordrecht* shows Mr. McBey as a brilliant and genuine colourist, while the suggestive draughts-

manship is masterly. Masterly too is the drawing of the figure in *Man Cutting a Ditch*. This typical Dutch labourer in his blue blouse, with the sun hot upon him, cutting along the edge of the ditch preparatory to cleaning out the overgrowth of vegetation, is as live a piece of draughtsmanship as one of Millet's tillers of the land; he is not only digging actually at the moment, but every line suggests that this has been the daily labour of his life. *Children Fishing* is delightful, for the figures of the children, and for the atmospheric treatment of the early morning light, with the damp rising from the meadows across the canal. There are others of the Dutch subjects that I wish could have been included among our examples, such as the fine *Zaandam*; the saw-mill interiors with the human activity among the logs; *The Demolition of the Zandstraat, Rotterdam*, a particularly live drawing; *Dordrecht*; *A Cloudy Day*, dashing and vigorous, and the breezy *Schiedam*; but the drawings on the Suffolk and Scotch coasts are equally important, and they are characteristically represented by *The White Boat, Wallerswick*, and *Scotch Fishing Village*. In both of these, boats are the appealing motive, boats as locally typical as the atmosphere that surrounds them. And with what comprehensive truth of vision, what delicate power of expression, the artist has given to these pictorial life! Much may yet be expected from this gifted young artist, who is scarcely yet out of his twenties.



"MAN CUTTING A DITCH"

BY JAMES MCBEY



"THE WHITE BOAT, WALBERSWICK."
FROM A WATER-COLOUR BY JAMES MCBEY.

(By permission of Messrs. P. & D. Colnaghi & Co., Ltd.)



"CANAL IN DORDRECHT"
BY JAMES MCBEY



"PUMPING MILLS." BY JAMES MCBEY



“SCOTCH FISHING VILLAGE.” BY JAMES McBEY



"GRIMNESSESLUIS"
BY JAMES MCBEY



"FLOWER MARKET ON THE SINGEL, AMSTERDAM."
FROM A WATER-COLOUR DRAWING BY JAMES MCBEY.

Frederic Whiting, R.B.A.

**A PAINTER OF OUT-DOOR LIFE :
FREDERIC WHITING, R.B.A.**

A LOVE of out-door pursuits, of sport of all kinds, has always been a characteristic of the British race. This we may find exemplified in the use of English words in sporting terms among foreigners, to whom indeed the English "sportman" is, or at any rate used to be, proverbial.

It is this deep-rooted and characteristically British devotion to all manner of sport that finds its reflection in the striking and virile work of Mr. Frederic Whiting. One is careful, however, not to apply the epithet "sporting" to his art, for such an appellation has, unfortunately, associations which imply a confusion of ideals, and the sporting picture, so called, is but rarely in the true sense artistic. The reason for this is not far to seek, for what the sportsman asks is the faithful, accurate and uncompromisingly literal representation of the pastime he loves ; and frequently we find his sympathies alienated from the artist who is, as a rule, compelled to select, arrange and discard some

of the natural and realistic data when occupied in the composition of his picture. Who does not know the many careful and painstaking productions depicting, it may be, an episode in a day's shooting, with birds in full flight drawn to show all the feathers and markings with a care for detail admirably in keeping with the requirements of a work on ornithology but from the artistic standpoint wrong and absurd? Were it not for the stigma which, from this point of view, attaches to the term, we should describe Mr. Whiting as a sporting painter ; for besides his devotion in his art to subjects of this kind, we suspect he can cast a fly with the best and is quite at home on a horse. Certainly one feels his pictures evince complete familiarity with his *motifs*, which, if one may describe it, he sees as sportsman and depicts as artist.

After leaving school Mr. Whiting spent a short time in the city, but the dull routine of office life proved uncongenial and was abandoned for art. He entered that famous nursery for artists, the St. John's Wood Art Schools, and duly passed into the Royal Academy Schools, which were then



"MARCH WIND" (WATER-COLOUR) (In the possession of W. S. Argent, Esq.) BY FREDERIC WHITING, R.B.A.

Frederic Whiting, R.B.A.

under the direction of Philip Calderon, R.A. Here he had the advantage of some teaching from Mr. Sargent, but in these student days one gathers that Mr. Whiting was hardly the indefatigable worker that he is to-day. He occupied himself—being seized with profound admiration for Charles Keene and Phil May and other masters of black-and-white—with making numbers of pen-and-ink sketches. Some of these he showed to Mr. W. L. Thomas of "The Graphic," who was most encouraging to the young artist. During the last two years Mr. Whiting was in the schools he executed a good deal of work for "The Graphic" and for the "Daily Graphic" in particular. After four and a half years at the Academy Mr. Whiting went for a year to Paris and spent six months of that time at Julian's under Jean Paul Laurens and Benjamin Constant. On his return to England he was offered a post on "The Graphic" staff, but though he did a good deal in the way of military and sporting sketches for that journal, he declined the permanent appointment.

Just about this time, early in 1900, there broke out in China the terrible rising of the Boxers, and Mr. Whiting went out for "The Graphic" as their correspondent. After the eventful and terrible times in Pekin, and when all was quiet again and order restored, he remained on in North China, and it is one of his ambitions to return there some day to paint in that wonderful land. Here, he says, are magnificent subjects for the artist—schemes of colour, blue and dun, and crude barbaric pageantry in the sombre and drearily impressive funeral and wedding processions.

Back in England again he worked at intervals for "The Graphic," sometimes abroad or at the manœuvres. In

1904 the Russo-Japanese War broke out, and again Mr. Whiting acted as special correspondent for "The Graphic." He accompanied the second Japanese army in Manchuria, and, among other incidents of the campaign, was present at the great battles of Nan-Shan, Liao-yang, and Sha-ho. At the close of hostilities Mr. Whiting returned to England, visiting Japan and the United States en route. An excellent literary appointment on one of the leading London dailies was offered to him, but having now decided to devote himself whole-heartedly to painting he declined this tempting offer, and set to work in earnest to follow the path he had determined for himself. In 1909 he joined the Langham Sketch Club and renewed old acquaintanceships there, and in this friendly circle worked every night for two



"MISS LYSTER" (WATER-COLOUR)

BY FREDERIC WHITING, R.B.A.

(By permission of the Hon. Mrs. Lyster)



"A SPORTING IDYLL." FROM A WATER-COLOUR BY FREDERIC WHITING, R.B.A.



"ANGLERS." FROM A WATER-COLOUR
BY FREDERIC WHITING, R.B.A.

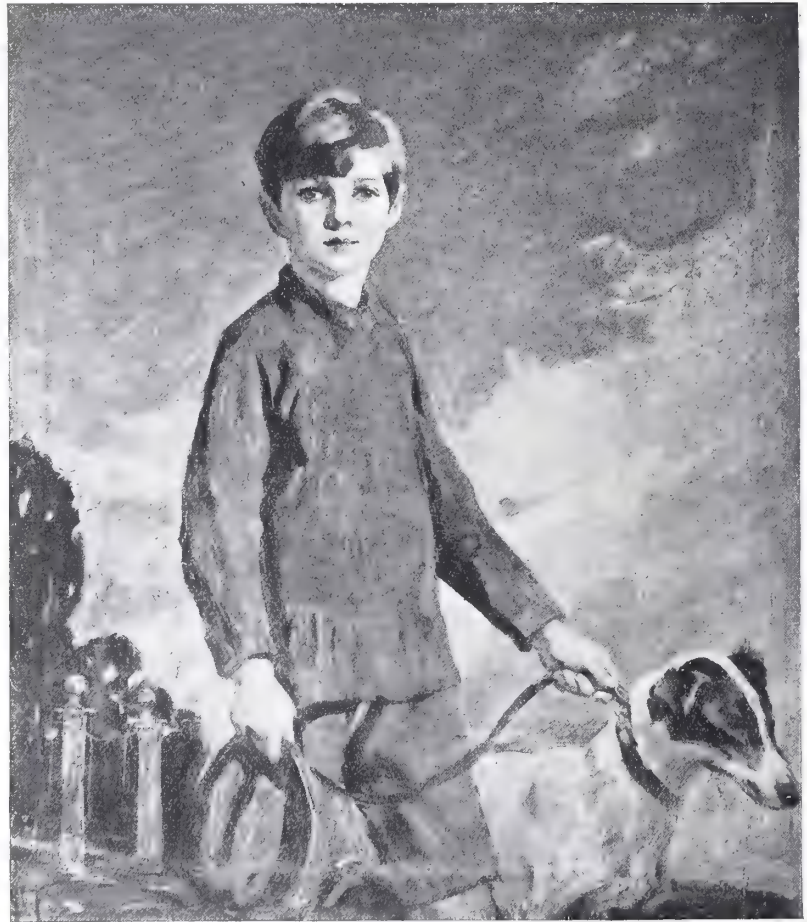
Frederic Whiting, R.B.A.

years. Gradually he found his power of painting returning to him, and, indeed, by such assiduous work growing apace. So recently as 1911 he exhibited his first oil-painting at the Royal Society of British Artists. He applied for membership, sending up two water-colours, was duly elected, and the committee, engaged at the moment in hanging the Spring Exhibition, generously offered to leave spaces on the line if he would frame the two drawings submitted in support of his candidature. The same year he showed his first work in the Royal Academy, *The Skewbald Pony*; in 1912 he was represented by a large equestrian group, *Mr. Charles Garvice and his Daughters*; and in 1913 his *Springtime of Life*, one of his best works, was well hung. A reproduction of this picture appears among our illustrations.

Since 1911 he has been a regular contributor to the two annual exhibitions of the R.B.A., sending on an average six works to each. In the Spring Exhibitions of 1912 appeared *The Master's Daughter* and *Anglers* among others. *Youth and Age* was in the Autumn Exhibition of the same year, and in the following show were hung *Eva*, *March Wind* and *A Sporting Idyll*. In the exhibition of the International Society, last autumn, Mr. Whiting was represented by two water-colours, *Sea Trout* and *Harriers*, and his *Amateur Rider* was in the exhibition of the Royal Society of Oil Painters.

If reference has been made somewhat in detail to the events of Mr. Whiting's career it is because there we may find at any rate a partial explanation of his almost meteoric appearance among artists of to-day. Such a life as he has led must inevitably tend to develop in a man self-reliance, force of character and a just appreciation

and valuation of the things in life that really matter. One would describe him as by nature reserved, and although in his studio are to be found trophies and souvenirs of his military adventures—murderous-looking weapons and medals too—it is not easy to draw him out to recount the stirring experiences and to tell tales of the sights and scenes witnessed in his capacity as war-correspondent. With him the past is the past; one feels that his whole energy is now concentrated upon his work as painter, and this occupies his thoughts and efforts to the exclusion of all else. No doubt his long experience as a black-and-white artist has developed in him the faculty of rapid comprehension of the essentials of his subject—this is seen very clearly in his water-colour work, and particularly in his very interesting preliminary sketches and studies for compositions. Uninfluenced by any of the extravagant *isms* of the moment, Mr. Whiting preserves an independence of outlook, a frankness and robustness which are,



"EDWARD STANLEY" (OIL PAINTING)

BY FREDERIC WHITING, R.B.A.

(By permission of Sir Arthur L. Stanley, K.C.M.G.)



"EVA." FROM AN OIL PAINTING BY
FREDERIC WHITING, R.B.A.



"THE AMATEUR RIDER" (OIL PAINTING), BY FREDERIC WHITING, R.B.A.



"THE MASTER'S DAUGHTER" (OIL PAINTING), BY FREDERIC WHITING, R.B.A.
(*The property of Arthur Heath, Esq.*)

Frederic Whiting, R.B.A.

very apparent in all his work. We may perchance find in his art an affinity with the work of such men as Furse, Sargent and even at times with Orpen; but Mr. Whiting's development has been independent and the direct result of a study of nature, and any such similarity, where it does exist, is the unconscious outcome of individual effort. It is his ardent wish to devote himself to the representation of outdoor life, and one feels intensely, in looking at his work, that he paints what he loves. Entirely characteristic of him is the bold technique which in his water-colours seems at times to be almost haphazard. But working as he does upon a coarse-grained and very absorbent paper, there is no possibility of concealing the effects of fumbling or uncertainty. One false touch and the work is spoiled, and when that is the case it is ruthlessly destroyed by the artist, so that exigencies of the material entail that accuracy, certainty, and frankness of statement which, when successfully encompassed, result in the preservation of all the charm, the freshness, and the spontaneity of the subjects he delights in.

Turning for a moment to the pictures reproduced here, one finds in them that happy combination

of colour and skill in composition by which Mr. Whiting dexterously manages to capture and retain the naturalness of the scene, be it hunting, fishing, or a group of children and dogs on the moors, and a harmony and well-considered balance of design which make his pictures aesthetically entirely satisfying.

Mr. Whiting, taking up painting in earnest so recently as he has done, came equipped for the task with two very valuable assets—the indomitable vigour of a man in his prime and a definite and matured outlook upon life in general. This forcefulness and directness is admirably to be appreciated in the portrait of Mark Fenwick, Esq., reproduced on page 122. The economy of means, the skilful, yet apparently quite unstudied arrangement of the sitter, and the decisive statement of physical facts revealing also the inward character of the subject, show Mr. Whiting to possess exceptional gifts for portraiture. In the painting of youth he finds also very happy occasion for the exercise of his talent, as witness *The Master's Daughter*, *Edward Stanley*, *Miss Lyster*, and *Eva* which we reproduce in colours. Fresh and rapidly painted as it is, this little head is full of the tender and unsophisticated



“YOUTH AND AGE” (WATER-COLOUR)

(In the possession of A. C. Schütte, Esq.)

BY FREDERIC WHITING, R.B.A.



*(The property of
C. B. Prescott, Esq.)*

"THE OLD RUNNER." FROM A WATER-COLOUR
SKETCH BY FREDERIC WHITING, R.B.A.

Frederic Whiting, R.B.A.



"THE SPRINGTIME OF LIFE"

FROM AN OIL PAINTING BY FREDERIC WHITING, R.B.A.

(By permission of the Autotype Fine Art Company Ltd., London)

charm of youth; the colour-scheme is of the simplest, and the technique, bold and very free, is nowhere coarse or over-insistent, so that the whole—even in the illustration, where the necessary reduction has a trifle over-emphasised the brushwork—resolves itself into an harmonious unity.

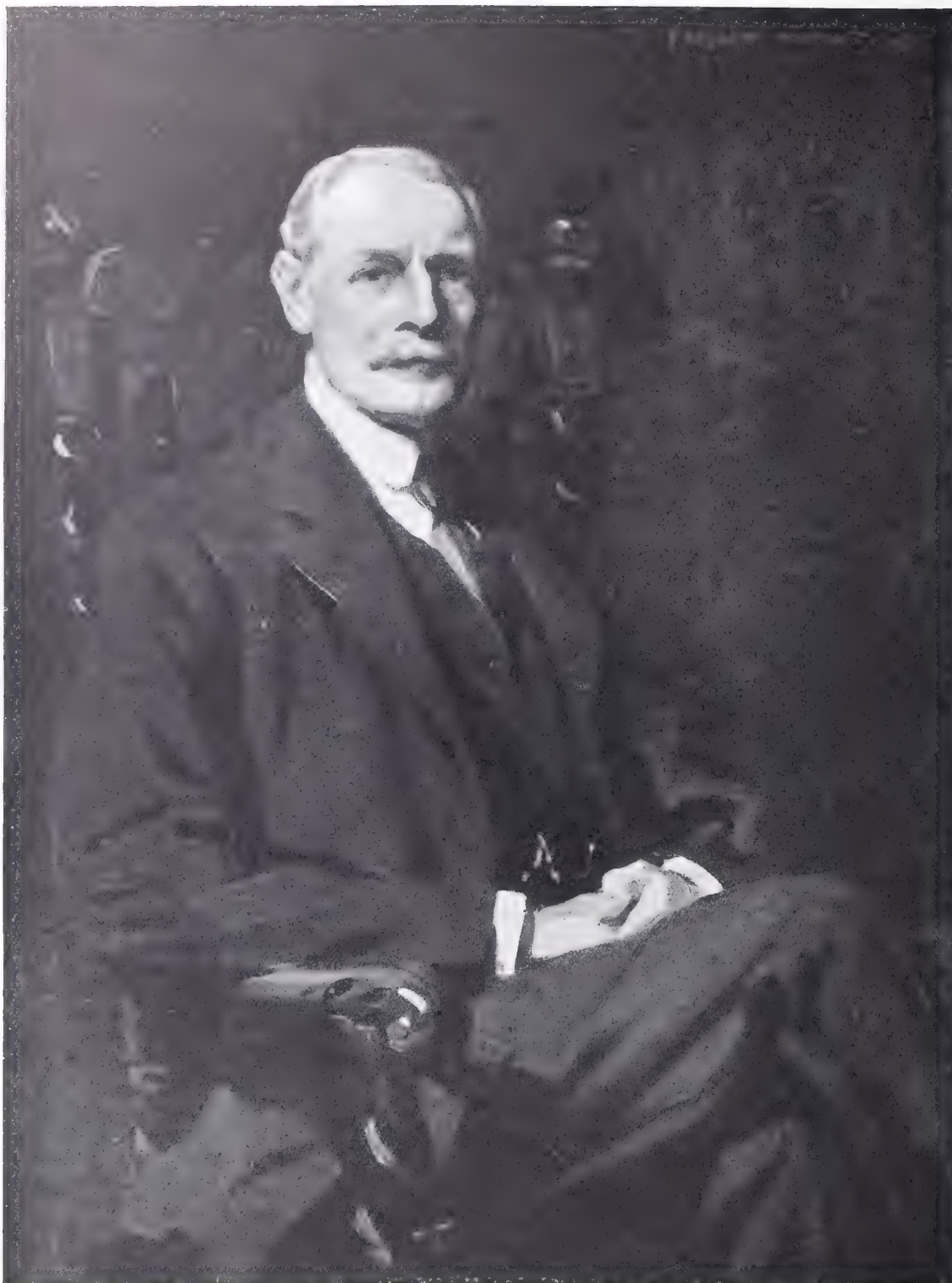
Both *March Wind* and *Youth and Age* show Mr. Whiting's breezy and delightfully fresh handling of water-colour. Here he is impressionistic without losing his grip upon the drawing; and in *A Sporting Idyll* he has achieved a graceful composition while retaining all the unaffected joyousness of the scene and all the feeling of a gusty autumn day. The *Old Runner*, though slight in treatment, shows the same dexterity in the handling of the medium, and from this and other reproductions which accompany this article, may be gathered an excellent idea of the healthy virility and saneness of this artist's work.

Mr. Whiting's sincerity and conscientiousness will keep him from falling into an easy formula or

adopting an adroit mannerism, and his indefatigable ardour is leading him on towards the greater delicacy, the added refinement and subtlety which he is striving to attain, while yet preserving that freshness and freedom of touch which is such an attractive feature of his work. His further development should be very interesting to follow; in the meantime he is to be heartily congratulated upon his present by no means inconsiderable achievement; and it is a pleasure to record one's appreciation of this vigorous and invigorating work, so instinct is it with the charm of youth and the joy of life.

ARTHUR REDDIE.

At a general assembly of the Royal Academy on February 11, Mr. Reginald Blomfield, A.R.A., architect, was elected an Academician, after holding the rank of Associate for nine years, and Mr. Richard Jack, painter, was elected Associate. Mr. William Walls and Dr. J. J. Burnet have been elected Royal Scottish Academicians.



PORTRAIT OF MARK FENWICK, ESQ. FROM AN
OIL PAINTING BY FREDERIC WHITING, R.B.A.

FIVE ETCHINGS BY DOROTHY E. G. WOOLLARD

(Miss Woollard was until recently a pupil of Mr. Reginald Bush, A.R.E., at the Bristol Municipal School of Art, and is now, as the winner of a Free Studentship, studying at the Royal College of Art, South Kensington, under Prof. Sir Frank Short, R.A. The examples of her work here given are reproduced by courtesy of Messrs. Frost and Reed of Bristol.)



Dorothy E. G. Woollard.



"WESTBURY No. 2." BY
DOROTHY E. G. WOOLLARD



"MILL ON THE HARBOUR." BY
DOROTHY E. G. WOOLLARD



When the tide is out the water is shallow.

"REDCLIFFE CHURCH FROM THE HARBOUR"
BY DOROTHY E. G. WOOLLARD



"COOK'S FOLLY FROM KINGSWESTON
PARK." BY DOROTHY E. G. WOOLLARD

A NOTE ON THE STAINED-GLASS WINDOWS OF HENRY A. PAYNE.

My interest in the stained-glass work of Mr. Henry Payne was first excited some years ago by seeing examples of the work of his pupils at South Kensington. They were little windows of birds and flowers, little chequered patterns, coats-of-arms, rendered with a delight in colour that made one glad to see work which showed happiness in the doing yet sad to think what small encouragement there is for such work now. Since then I have seen many of his own windows—the seven-light window in St. Agatha's, Birmingham, the five-light windows in Roker Church, Sunderland, and St. Martin's, Kensal Rise, the three-light windows at Madresfield Church and the Hook Church, Upton-on-Severn, the two-light windows in the apsidal end of St. Alban's, Birmingham, and at Norton and Stokesay, and the lancet windows in the Wych Church, Malvern Link, and in Scisset Church, Yorkshire.

I write neither as artist nor as craftsman—simply as one to whom the contrast and combination of translucent, glowing colours appeal more intensely than anything else in art. And in its quality of colour no glass was ever richer or more diversified than that of the best makers to-day. It fails of its effect, however, except in the hands of artists with discrimination and feeling for the whole design of the window. Mr. Payne and a few others whose windows I know—notably Mr. Whall, Mr. Louis Davis, Mr. Reginald Hallward, Mr. Hugh Arnold, Mr. Strachan, Miss Townshend, and Miss Esplin—possess these gifts, and with them new possibilities in the making of windows open out. They are both artists and craftsmen: they not only design but actually supervise every part of the window, choosing each piece of colour, with results very different from what may be called "trade" windows. People will not understand that a window to be a work of art must be the work of an artist. The spirit of the Gothic tradition in glass-painting remains without degenerating into imitation. Canopies rarely appear: if they do they are constructed of intertwining boughs and foliage. Draperies in colour are richer than ever, but less ornate. In their scheme the importance of letting light come through the glass is paramount. No piece of glass is of the same tint throughout, and different thicknesses of the leads and slight deviation in shape of quarries, with a note of colour here and there between them, prevent any thought

of mechanical workmanship. On entering a church so lighted one's breath is drawn with a quickening of delight at sight of such glory of colour.

Mr. Payne is fond of illustrating earth and sea and sky and all sorts and conditions of men united in praise. The cartoon of the window in St. Martin's, Kensal Rise, is full of movement and life. In the magnificent window in the south transept of Roker Church, on the text "Come unto me," there is on one side of the figure of Christ an old workman and a kneeling factory girl, clad in the colours of her choice (now harmonised), a dazzling orange-ruby jacket and sea-green hat with brilliant roses in it, which has slipped down on to her back, and on the other, labourers with tool-bags and two children in coral-red and blue. Outside there are a king and queen. The bases of the five lights are of vivid green glass. The colour throughout



DETAILS OF THE ASCENSION WINDOW IN ROKER CHURCH
BY HENRY A. PAYNE, A.R.W.S.



“PSALM CXLVIII.” A WINDOW IN
ST. MARTIN’S, KENSAL RISE, LONDON,
DESIGNED BY HENRY A. PAYNE

is splendid. Another window in the same church brings out a characteristic of Mr. Payne's figure-drawing. He departs from the tradition that the disciples and prophets must necessarily be old men with bald heads and flowing beards. The conventional face of Christ, king, prophet, or angel, never satisfies him; he aims at character. His saints look saintly and not feeble-minded; his angels may smile, but never smirk.

A particularly characteristic window is that in the little church on Hook Common. In the centre light is a figure of the labourer carrying scythe and sickle, approaching a wood with vivid green trees, while under his feet is grass exquisitely bright, sown with wild roses, daffodils, and daisies. In the adjoining panel in the foreground is a group of lambs cropping the sunlit herbage, intersected by a stream across which brier roses stretch. In the middle distance are white horses yoked to a plough furrowing the brown earth on the side of a hill crowned by a clump of very dark brown trees, behind which the sun is setting. Here—and it is the same in nearly all his windows—Mr. Payne's rendering of grass and clover is enchanting not only from the colour, but from the variety of flowers all springing naturally out of it. An idea of this is conveyed in the coloured plate, *Sir Galahad*, which in other respects illustrates well the effect he obtains. Birds too—eagles, as in the Hook Church, peacocks, as in Madresfield, and pigeons, as in the Scisset and other windows—are rarely absent.

In the large west window of Mr. Bidlake's fine modern



MEMORIAL WINDOW IN SCISSET CHURCH, YORKSHIRE. BY HENRY A. PAYNE, A.R.W.S.

Gothic church of St. Agatha, Birmingham, the subject pictured is the Rising from the Tomb. Here the treatment of the dawn breaking behind the figure of Christ is very bold. The subject is almost beyond the reach of glass, but it is nevertheless daring in its conception. The intense blue colour in the tracery lights shimmering with glittering things of rose and gold and silver is strongly reminiscent of the glass in Chartres Cathedral. Another window of similar character is that in Madresfield Church. Here children are portrayed naturally as they are in the village to-day in a profusion of flowers, and there is a marvellous representation of the passing of the redeemed through death to life. There is, however, no hint of a doom—an opportunity a mediæval artist would not have let slip to use every shade of red, purple, and violet.

Windows such as these, and others in the churches named at the outset, show that a style has been developed which, after the lapse of nearly four centuries, makes the art of glass-painting a great one again. The meaningless imitation of the old styles which accompanied the Gothic revival some seventy years ago had not a touch of life or spirit. It received a check in the sixties from the genius of Burne-Jones and Morris. From their inspiration dates practically all that is worth seeing in modern glass-painting. In the hands of Mr. Payne and the small group of artists with similar ideals the art is now a living one and must continue to be so if only the power of appreciation can be excited.

T. M. LEGGE.



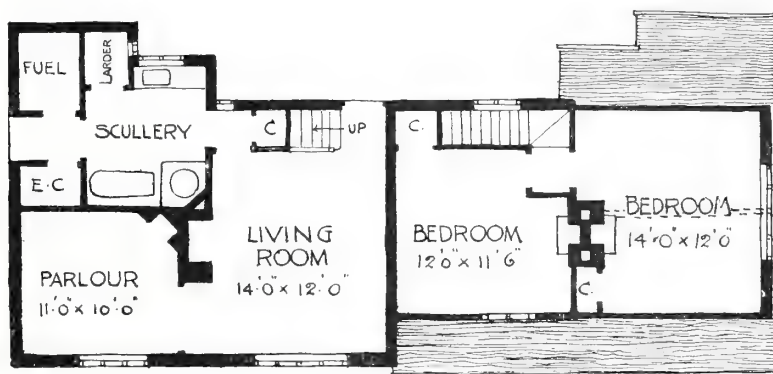
"SIR GALAHAD." DESIGN FOR A WINDOW AT KELVIN-
SIDE, GLASGOW BY HENRY A. PAYNE, A.R.W.S.

The Cheap Cottage

THE CHEAP COTTAGE. BY M. H. BAILLIE SCOTT.

THE problem of the cheap cottage is one which has recently much engaged the attention of all those who are interested in country life and the proper housing of the agricultural labourer. In discussing such a matter in *THE STUDIO* it is natural that more prominence will be given to the artistic aspect of the problem than to the merely utilitarian point of view. And first it will be well to remove any misconception that may arise as to the meaning of the term artistic used in this connection, for it is a term which is generally misunderstood. It is too often believed that an artistic cottage is a plain cottage to which some extra embellishment has been added which makes it a little more expensive and a little more ornate than the plain cottage. Like those old prints which were sold at a penny plain and tuppence coloured, the artistic cottage is assumed to be a luxury which the plain man cannot afford. No doubt there are some grounds for a conception of this kind as

applied to many cottages which boast artistic claims. It will be well therefore at the outset to explain that art in this connection has little relation to cost and little relation to ornament. An artistic cottage may be very cheap or very costly, it may be very plain or very ornate, but its beauty depends neither on costliness nor decoration. The artist in words may compose a telegram or a sonnet which shall be a masterpiece of economical and concise expression; and just in the same way the art of cottage building likewise may consist mainly in a fine economy in materials. The landowner who deliberately defaces an old country village because he believes that ugliness is cheap and beauty expensive is under a delusion, and we have object-lessons enough in the old cottages of many a



COTTAGE AT MILFORD, SURREY

M. H. BAILLIE SCOTT, ARCHITECT

The Cheap Cottage



A PAIR OF THATCHED
COTTAGES. M. H. BAILLIE
SCOTT, ARCHITECT

this varied beauty in the building of old cottages was obtained by simple and unlettered folk building in natural and unaffected ways. And we who bring

country village to disprove this fallacy. And if art in the construction of cottages has no definite relation to cost it is likewise necessary to insist that it has no definite relation to hygienic conditions. We all know that many charming old cottages fall short of modern demands in this respect, and we must not therefore hastily assume that a cottage which is charming to the eye is necessarily defective in practical advantages. The old cottages when they fail in this respect do so not because they are beautiful but because their designers did not recognise the importance of such matters.

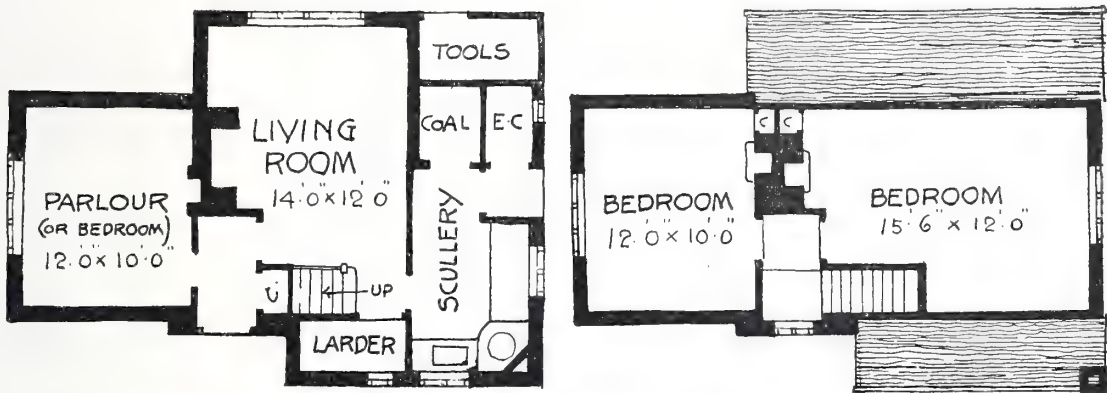
If we consider the cottages of our old villages, we are impressed at once by their aspect of natural and unaffected grace, and while we recognise in each an individuality they are each and all in harmony with each other and with their surroundings. They seem to explain and make articulate the appeal of nature. We can imagine nothing more appropriate to Sussex than the Sussex cottage in all its variants, and if we leave the kindly sheltered places of the South for the bleak and rugged uplands of the North, we shall find the cottage there has become no less austere than the landscape. All

to the problem all the knowledge and skill which our modern civilisation boasts, have so far failed utterly to produce cottages worthy to be set by the side of the old work. We have lost the art of producing beauty in simple building. It is somewhat unfortunate then that at such a time we should be threatened with an extensive development of cottage building, for our previous experience precludes the hope that these cottages will be designed or built by those who still retain some appreciation for the artistic aspect of the problem. We have observed with dismay the uncompromising and brutal ugliness of recent official cottage building in Ireland, and protest against a like disfigurement of our country villages and rural lanes with work of this kind. And if we consider the cottages which have recently been built in England, there seems small encouragement for the hope that we have yet learnt the secret of cottage building. We have seen of late years the development of the garden suburb, and much as we dislike the frank and brutal ugliness of the official cottage, it is at least honest and unaffected and makes no pretence to artistic claims. But in the garden suburb we find ourselves

The Cheap Cottage

surrounded by a bewildering multitude of little cockney villas posing as cottages amongst which we look in vain for the unaffected and earnest qualities of the old work. Art is underlined everywhere, and each of these miniature bijou residences seems to pose and smirk in the conscious appreciation of its own artistic qualities. And then again we are threatened with the standard cottage, which captures our imagination with the happy prospect of a future where all the characteristic variety of local character in our old villages will be superseded, whether in the mountains of Wales or on the Sussex Downs or on the broad levels of the Midlands, by the continuous reiteration of the same standard cottage officially approved. Or again we have the efforts of the Ideal cottage builder, who has nailed the standard of economy to the mast. With ruthless disregard to the comfort of occupants, he constructs a cottage which at first sight appears to be a hen-

house with a chimney-stack, and which even if it cost £150 may be said to be dear at any price, or again the outcome of implacable conditions as to cost has led to the evolution of a cottage in which the principal living room has dwindled to impossible dimensions. The various experiments that have been made in cheap cottage building show clearly the futility of taking a fixed price as the basis to work from. The proper basis is the minimum cubic space which must be allowed for the well-being of the occupants, and this space must be gained in the cheapest possible way, consistent with good building, which in the long run is always the most economical. The cost will necessarily vary considerably according to locality. No doubt the ideal method of building a cottage is that it should be designed by the occupants. A man should make his own dwelling as the birds of the air their nests. But if under modern conditions



COTTAGE NEAR BEDFORD

DESIGNED BY A. P. STARKEY

The Cheap Cottage

this cannot be, the designer of the cottage should take at least as much care and thought over the plans as if he were going to live with his family in the cottage himself. Let him imagine he is living under the rule of some wise and humane Mikado who, making the punishment to fit the crime, may condemn him to inhabit the dwellings he creates for other people. The possibility of such a contingency will make him consider the comfort of the occupants as the dominant factor in cottage planning and he will discern the primal necessity of a family living room of reasonable size, with some of those qualities of inviting homeliness which are now so much appreciated in the old cottages that their original occupants are being dispossessed of them by the well-to-do, just as they are also being despoiled of their old furniture and ornaments. The cottage which consists of a series of isolated little plastered boxes and which has no central dominating house-place can never be anything but pokey and uncomfortable. It fails to express the fact that the family require one room for their common occupation as well as isolated apartments for individual members. If a parlour is included in the plan it may well be formed as a recess in the main living room, so contributing to the spaciousness of the interior. In this way an interior is obtained which is similar to the old "butt and ben" cottage of the North. In the consideration

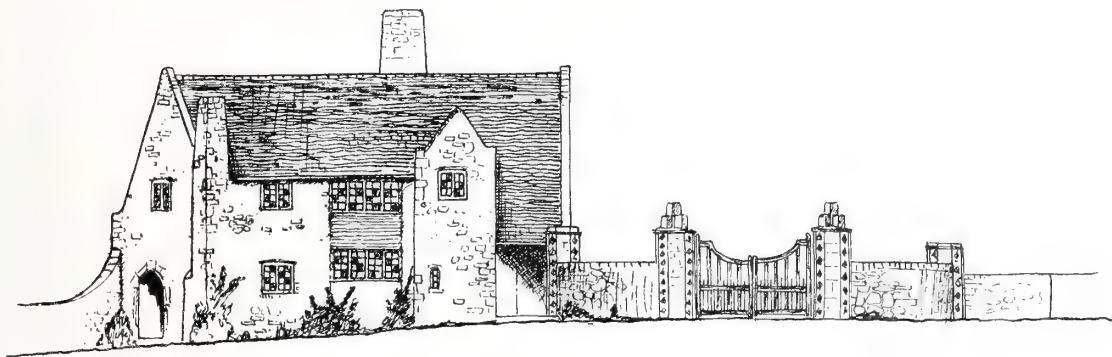
of "the housing of the working classes" the phrase itself seems to suggest that we are providing shelters for creatures with nothing more than material needs. The study of the artistic aspect of the question, especially with reference to the interior, is generally considered unnecessary. But since man does not live by bread alone, and since there are none so humble that they are not capable of taking pride and pleasure in their dwelling, it may be urged that the cottage should be planned with all that affectionate care which makes the old cottage so attractive. And such beauty as it may possess in its outward aspect can only satisfy us if it is the outward expression of inward comeliness and comfort. It must be designed from within outwards. In reversing this process and in imitating externals instead of creating an outward aspect as the resultant of planning, the modern picturesque cottage inevitably appears affected and unreal. The beauty of the old work was the result of right methods of building which we have forgotten and neglected and which in many cases we are forbidden by law to practise. If we want to be healthy and happy it is not enough to imitate sedulously the outward aspect of healthy persons. We must study the methods of life which lead to such results naturally and inevitably. In the whole field of modern architecture the imitation of external form has been our bane. In our Gothic



COTTAGE IN SOUTH WALES

M. H. BAILLIE SCOTT, ARCHITECT

The Cheap Cottage



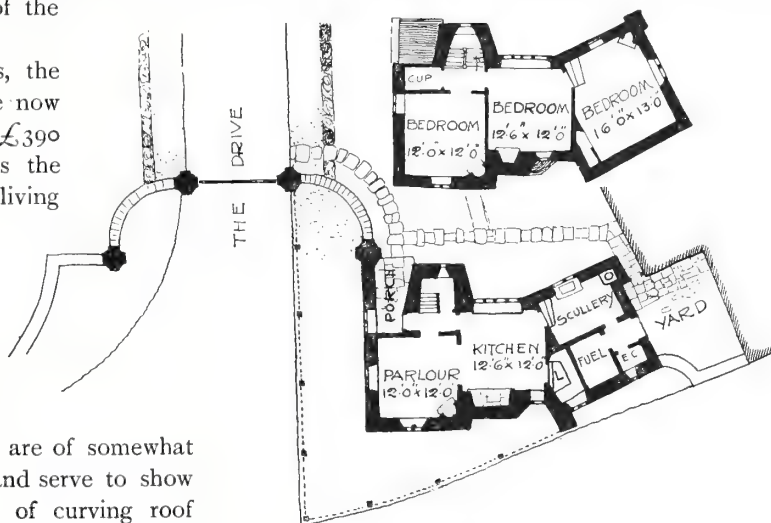
COTTAGE IN SOUTH WALES : SOUTH FRONT ELEVATION

revivals and classic revivals, as well as in our attempts to reproduce the picturesque old cottage, we have been concerned mainly with external aspect as a thing to be consciously arranged in accordance with a definitely designed preconception instead of a natural outcome of the governing factors of the problem.

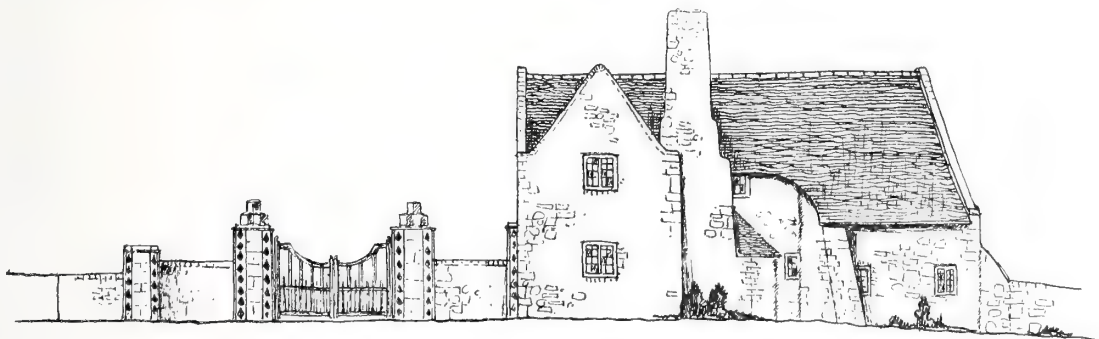
Referring to the illustrations, the cottages at Milford in Surrey are now being built at a contract price of £390 for the pair. The plan shows the parlour lending its space to the living room to give a roomy interior. On the upper floor the bedrooms are large enough to allow of one of them being divided by a partition to form cubicles, thus giving three bedrooms if required.

The pair of thatched cottages are of somewhat similar plan to those at Milford and serve to show how the use of thatch admits of curving roof lines. But apart from its obvious artistic qualities, thatch as a roof covering is specially appropriate for buildings in which bedrooms must necessarily be in the roof, because it keeps these attic rooms warm in winter and cool in summer as no

other form of roof can. The risk of fire can be met by the application of a fire-proofing solution, and vermin can be kept at bay by chemical treatment. From the tenant's point of view the practical advantages of thatch are

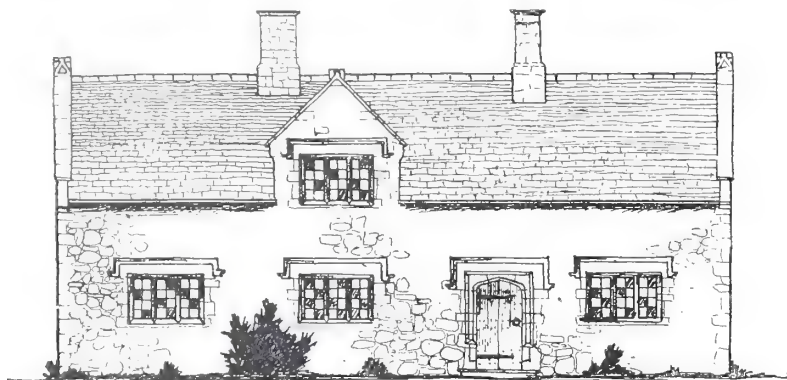
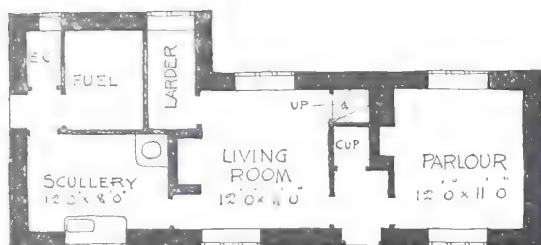


overwhelming, but from the point of view of the landlord the question of repairs has to be faced. In the case of the cottages at Milford the landlord proposes to fix the rent at such a percentage on



COTTAGE IN SOUTH WALES : NORTH FRONT ELEVATION AND PLANS

The Cheap Cottage



COTTAGE AT SHERBORNE, DORSET

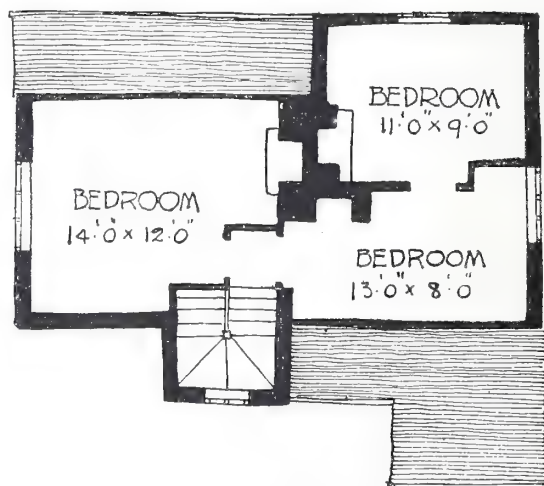
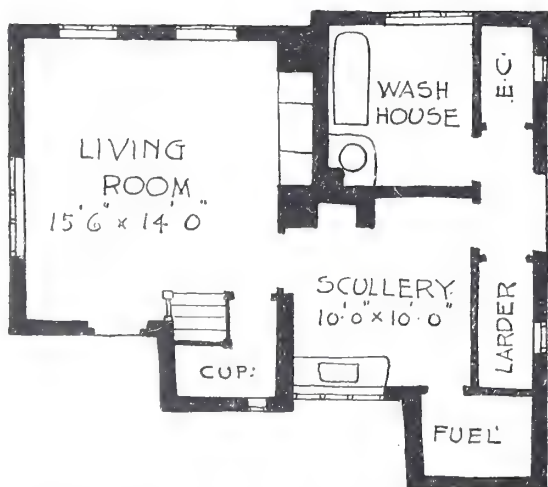
M. H. BAILLIE SCOTT, ARCHITECT

The cottage in South Wales was designed for a country somewhat wild and rugged, while the slope of the ground and shape of the site led to certain irregularities of plan. It is therefore useful in showing the futility of the standard cottage design and the need to make the buildings in a special district illustrate the character of their surroundings. The

the outlay as will allow of the formation of a fund to be set aside for repairs and some arrangement of this kind would be specially advisable where thatch is used. In order to get the best straw for thatch it should be reaped by hand.

The cottage designed by Mr. A. P. Starkey for a country site near Bedford shows a scheme where the picturesque character of the exterior seems to have naturally developed from the requirements. In this plan, there being only two bedrooms on the first floor, the parlour would be used as a third bedroom if required.

walls are of the rough local stone and the roof of the so-called rustic Welsh slates. These are thick and rough in texture and are naturally stained with tints of russet-brown. With this roof of brown flecked with grey the scheme was to give the stonework several waterproof coats of pink colour-wash mixed with Russian tallow and so while preserving all the varied planes of the stonework to make the walls impervious to the weather. Unfortunately the owner did not carry out this scheme but projected the gables, finishing them with wooden barge boards, and cemented the walls to a level surface.



PLANS OF A COTTAGE AT SHELFORD, NEAR CAMBRIDGE

M. H. BAILLIE SCOTT, ARCHITECT

Studio-Talk



DESIGN FOR A ROW OF WORKMEN'S COTTAGES IN A PROVINCIAL TOWN

BY M. H. BAILLIE SCOTT, ARCHITECT

The plan of this cottage shows the proposed combination of the parlour and living room to give a roomy interior. The coast of Wales in this district is notable for the beauty and variety of colour in its stones and it was proposed to use these in the gate pillars shown in the sketch.

The cottage at Sherborne again illustrates how local conditions have influenced the design. It was built in relation to a house in which the purchase of the materials from an old Tudor farmhouse in the locality led to a close adherence in the design to the old buildings of the locality.

The cottage at Shelford differs from the other plans shown in that it shows the parlour developed as a living room instead of the kitchen. In the cheapest types of cottage it seems reasonable that the kitchen should be the living room, for then it is necessary only to keep one fire going in the household, which serves the double purpose of warming the house and cooking the food. In matters of this kind, however, convention too often outweighs practical advantages and to the minds of those who are striving after the higher complexities of living, the specialised kitchen will be welcomed as a step on the upward path which leads to the ultimate goal of the villa with the bay-window.

STUDIO-TALK.

From Our Own Correspondents.

LONDON.—The death of Mr. John Henry Frederick Bacon, A.R.A., M.V.O., who died in London on January 24, has deprived the British School of an artist of distinguished ability and versatility. Though still short of fifty at the time of his decease, Mr. Bacon had had a long and successful career, for long before he was out of his teens his exceptional talent

as a draughtsman enabled him to secure work for magazines. When he started painting in the late 'eighties he quickly made his mark with those domestic and religious genre pictures which earned for him great popularity, though nowadays perhaps they fail to arouse the interest they once did. A more enduring fame came to him as the painter of the Coronation picture *Homage Giving, Westminster Abbey*, shown at the Royal Academy of 1903 and as a painter of single portraits; during the last ten years of his life the numerous commissions which fell to him in this capacity left little time for anything else. The last important work undertaken by him was of course the Coronation picture of their present Majesties, which was exhibited at the Royal Academy in 1912. Mr. Bacon was elected Associate of the Academy in 1903. He was trained at the Westminster School of Art under Mr. Fred Brown, now professor at the Slade School, and afterwards at the Academy Schools.

The Memorial Exhibition of the work of the late Sir Alfred East, R.A., P.R.B.A., has recalled to us some of the earlier landscapes, in which, with a feeling akin to Harpignies, the artist proved himself a rare poet of the most familiar aspects of the countryside. He brought to his work an immense enthusiasm for tree-beauty and an unusual knowledge of vegetable growth and form; moreover he had that sympathetic touch which is the origin of style. In this very matter of style, however, a certain coarseness is to be met with in works of a later period. The great feeling for decoration that urged him to adopt the large scale, over which he exercised complete control in composition, tended to modify the intimacy of technique which had, in his finest pieces, so perfectly corresponded with the mood his pastoral subjects evoked. The exhibition, held

at the Leicester Galleries, also represented his water-colours, spontaneous and full of colour ; and some of the best of his etchings.

Mr. Alec Carruthers Gould, the eldest son of the famous cartoonist of the "Westminster Gazette," is a landscape and marine painter of temperament. His pictures reveal a close sympathy with and intimate knowledge of the varying moods of nature, and his landscapes are invested with a lyrical feeling which constitutes a great charm in his art. Mr. Gould is a member of the Langham Sketch Club and a regular exhibitor at the Royal Academy, the New Society of Water-colour Painters, at various provincial exhibitions and those of the Royal Society of British Artists, of which he was elected a member in 1903. The two examples of his work which we reproduce are both of them Langham sketches, the *Snowstorm, Brussels*, showing him in an impassioned mood, while he is seen in a more decorative vein in the *Greystone Lime Quarry, Oxted*, which, with its spacious and simple treatment, is a delightful harmony of pale blue sky flecked with white clouds echoing the gleam of

the bare chalk against the golden brown of the hillside.

The eighth exhibition of the Modern Society of Portrait Painters was the most important that they have yet held. The centre room contained some very notable work in examples of the art of such interesting painters as Messrs. Glyn Philpot, Gerald Kelly and G. W. Lambert. These artists, especially the two first, being still in the process of forming the style and character of their art, their experiments in one direction and then in another are invested with unusual interest. The ultimate success of each is threatened by certain dangers. Mr. Philpot can easily become unnecessarily theatrical in effect, Mr. Kelly dissipates his energies in attempting what is merely arresting in the place of the intimate note with which his real genius lies. To be arresting, just that sheer cleverness is in demand which Mr. Kelly less than his rivals has to show. Another interesting artist, who here made his début, is Mr. Alan Beeton, but the success of his pictures—of which that identified in the catalogue with an extract from "El Liberal,"



"GREYSTONE LIME QUARRY, OXTED"

OIL PAINTING BY A. CARRUTHERS GOULD, R.B.A.



"SNOWSTORM, BRUSSELS." FROM AN OIL
PAINTING BY A. CARRUTHERS GOULD, R.B.A.



"RUBY" (MINIATURE)

BY EVELYN M. YOUNG

Academy Schools, showed some landscapes, pleasing both in colour and composition, but her *forte* is the painting of miniatures. From among her works of this character we reproduce an admirably painted head, *Ruby*, against an unusual but effective vermilion background, and a decoratively treated portrait, charming in colour, entitled *May in June*. Miss Sinclair, who comes from Durban, Natal, has also studied at the Royal Academy Schools. She was represented in the exhibition by a number of works in black-and-white, and some water-colours. The portrait we reproduce shows her decorative handling of the former medium, and *Spring Morning*, painted in water-colour on silk, is graceful in colour and very skilful in the rendering of the effect of light.

and *Otro Manso*, are far and away the best—rests with his peculiar gift for analysis of character rather than technical skill above the ordinary, except that a special kind of the latter is to be presumed where facial character can be so sympathetically stated. Certain artists who sent to this exhibition show a distinct tendency to let their work border upon caricature, through over-emphasis of style and extravagant brush freedom. In contrast with excess of this kind there were several portraits on the walls depressingly subservient to the photographic ideal. The work of Mr. Robert Gray and Mr. Alfred Hayward should be remembered with the best features of this exhibition, and though his draughtsmanship fails him, for the sake of his sense of colour the name of Mr. Colyn Thomson should be added.

Among interesting things at the Ridley Art Club's Exhibition at the Grafton Gallery in February, Miss Atkinson's *Sweet Williams* should be mentioned along with *Marseilles*, *Twilight*, by



"MISS MURIEL BOURNE"

BY HELEN M. SINCLAIR

At Walker's Galleries in Bond Street two young artists, Miss E. M. Young and Miss H. M. Sinclair, have just been holding an exhibition of their work. Miss Young, who was a student at the Royal

Studio-Talk



"SPRING MORNING." WATER-COLOUR
ON SILK BY HELEN M. SINCLAIR

Mr. Terrick Williams; *In the Garden*, by Miss I. L. Gloag; *The Marriage at Cana*, by Mr. Robert Anning Bell, R.W.S.; *A Glade*, by Mr. Dacres Adams; *The Sofa*, by Mary Davis; *Overlooking London Bridge*, by Mr. H. S. Teed; two etchings, *The State Elephant of Oodeypore*, by Mr. R. C. Peter; and *Sprangles*, by J. R. G. Exley; and *A Naples Wine Cart*, a bronze statuette, by Mr. Gilbert Bayes.

At the Carfax Gallery Mr. Elliott Seabrooke's paintings and drawings showed us the artist carrying out in oils some of the effects of

extensive country and mountain-tops, in scenes of this country and of Italy, which he has in earlier works so beautifully interpreted in water-colours. We think he is most successful in the consciously picturesque *Lingmoor Fell* and pieces of this character, but since this perfect "picture-making" rests for its success upon learned appreciation of Nature his direct studies of rocks and mountain-side, treated with skill equal to their sincerity, argue well for the future of one who has such an evident feeling for landscape.

At the Goupil Gallery there were to be seen during February exhibitions of work by three artists, Mr. L. D. Luard, Mr. Ian Strang, and Mr. H. M. Livens, all of whom are painters of definite capacity. Mr. Luard handles pastoral subjects with a vigour and decisiveness of method that can be sincerely commended; he has a true sense of movement and there is much animation in his pictures. The best things in the collection he brought together were, perhaps, the pastels, *Ploughing: Chipperfield*, *By the Barge*, and *Coup de Collier*; the black-and-white drawings, *Timber Hauling* and *Harrowing at Dogdean*, and the oil paintings, *A Stormy Sky*, and *The Rick, Mecklenburg*, the last an especially agreeable piece of colour. Mr. Strang was seen to best advantage in his etchings, which made a real appeal by their strength and sensitiveness of touch and their significance of tone management; in his oil paintings he seemed to have been working under the wrong kind of influence and to have adopted too readily certain fashionable but foolish modern conventions.

Mr. Livens is a painter of far more independent personality and far more serious conviction. He exhibited much that claimed attention by its soundness and sincerity of expression. In pictures like *Old Folkestone*, *Hastings*, *Southwick*, *On the*



"MAY IN JUNE" (MINIATURE)

BY EVELYN M. YOUNG



SILVER CHALICE. DESIGNED AND EXECUTED
BY RICHARD TOMS

Grand Junction Canal, and *Evening on the Canal*, he showed a fine sense of dignity in his pictorial design, and handled difficult material with memorable skill. His less ambitious studies of flowers and cocks and hens were completely satisfying in their technical qualities and their harmony of rich, low-toned colour; and his water-colours—in semi-opaque pigment on tinted paper—charmed particularly by their freshness and spontaneity of method.

The illustrations on this page show examples of the metal work of Mr. Richard Toms, an artist-



SILVER BOWL. DESIGNED AND EXECUTED
BY RICHARD TOMS

craftsman who brings much thought and feeling to bear on his productions and is thoroughly at home in the various methods incidental to the craft of silversmith and enameller. Mr. Toms has exhibited with the Arts and Crafts Society and at the Royal Academy, and in addition to his professional practice, is an instructor at the Blackheath School of Art and the Woolwich Polytechnic.

We reproduce on the opposite page four historical panels painted by Mr. Murray Urquhart for the Glyndwr Institute at Machynlleth. They have been designed for the wall of the reading-



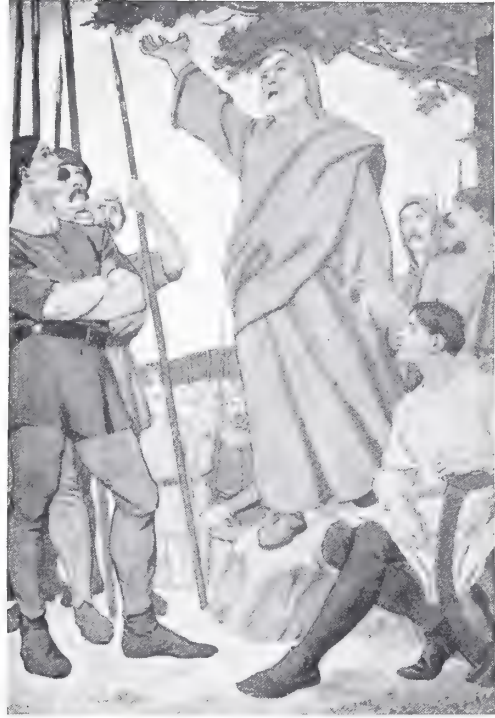
SILVER TANKARD. DESIGNED AND EXECUTED
BY RICHARD TOMS

room forming part of the building known as Glyndwr's Parliament House, which had for many years, until recently renovated and applied to its present purpose, been used as a private dwelling-house, and the artist's intention has been to give a general conception of the Welsh hero's character and activities rather than to illustrate particular incidents in his life, and to subordinate the realistic element to decorative treatment. Mr. David Davies, M.P., at whose expense the Parliament House was renovated, is also the donor of the panels.

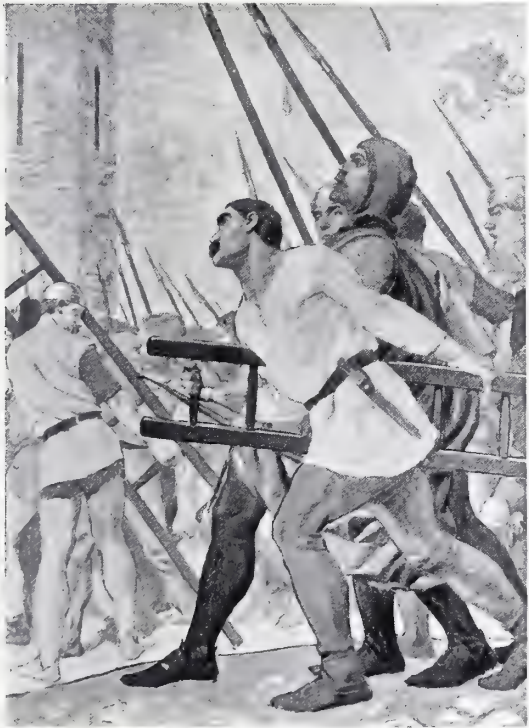
The Baillie Gallery has been holding an



"THE VICTORY AT MYNYDD HYDDGANT"



"A BARD HARANGUING WELSH SOLDIERS"



"GLYNDWR'S SOLDIERS ASSAULTING A FORTRESS"

FOUR PANELS MEMORIALISING EVENTS IN THE LIFE OF THE WELSH HERO, OWEN GLYNDWR. PAINTED BY MURRAY URQUHART FOR THE GLYNDWR INSTITUTE, MACHYNLLETH. PRESENTED BY DAVID DAVIES, ESQ. M.P.



BINDING OF AN ILLUMINATED MS. ON VELLUM OF "ROMEO AND JULIET." DESIGNED BY ALBERTO SANGORSKI AND EXECUTED BY ROBERT RIVIERE AND SON

exhibition of Mr. Wynford Dewhurst's paintings. We cannot think of an artist in whose art there is such a unique combination of the qualities which make for successful impressionism and those which are the faults of the school at its worst. We have in Mr. Dewhurst an artist particularly sensitive to the charm of certain clear silvery effects of atmosphere, with the power, at his best, of a fine interpretation of detailed effect—as in the bluish reflected lights in a thickly leaved dark tree in *Valley of the Creux, Heather Time*. And his work shows a very happy skill in effecting the imitation of pools of sunlight on otherwise overshadowed lawns. But we have to contrast with this in many cases a curious failure to appreciate the weight and contours of flowers and leaves, so that the foregrounds in many of his works destroy all that he so successfully achieves sometimes in distance and middle-distance effects.

We reproduce the front and reverse covers of a very sumptuously bound illuminated manuscript of Shakespeare's "Romeo and Juliet." The binding by Messrs. Robert Riviere and Son is in pink levant morocco, elaborately tooled and studded with precious stones, rubies, amethysts, and pearls, the decoration of the front cover suggesting the "love" theme of the tragedy. The doublures and

fly-leaves are equally rich in design and fine in craftsmanship. The manuscript, on prepared vellum, is the work throughout of Alberto Sangorski who has executed the writing, the illumination and also the miniatures which illustrate and adorn the text. The whole work took upwards of eighteen months to complete and forms a unique and very sumptuous example of the book-binder's and illuminator's art.

At Gutekunst's an exhibition of original etchings by M. Bauer and A. D. Van Angeren was held last month. The Bauer section included some new plates in the vein with which the admirers of that eminent artist are familiar. Though Van Angeren has a reputation abroad and some plates of his were reproduced in our recent special number this was the first exhibition of his work in England, and it fully merited the large share of attention which it attracted. Such plates as *The Inner Harbour*, *Ship Under Sail* and *Along the Wharf* may without exaggeration be called masterpieces, while other plates of significance were *Hamburg-America Liner "Rotterdam"*; *The River Maas at Night*; *On the River*; *The Mill* and *Rotterdam and the Maas*. Here and there, as in some of the river pieces, the artist's touch is a little heavy, but at other times he gains the required looseness

Studio-Talk

of style for the interpretation of atmosphere, and combines with it an uncommonplace sense of the picturesque in foreground definitions.

An exhibition of etchings at the gallery of Messrs. James Connell and Sons was chiefly notable for examples by B  jot. Mr. D. Y. Cameron's *Aquanimile* was interesting, also Mr. Martin Hardie's *The Boat-builders Island*, *Petit Andelys*, and Mr. Ian Strang's *Tagus at Toledo*, but generally speaking over-worked and darkened plates were too much in evidence, and insufficient interest shown in open, suggestive draughtsmanship and purity of line.

At the E. J. Van Wisselingh Gallery oil-paintings by the Dutch artist H. A. van Daalhoff have been on view recently, and in many of them was displayed a delicate gift for colour in union with an idealistic impressionism such as was perfected in France by Carri  re.

PARIS.—It is now nine years since Gaston La Touche founded the Soci  t   Internationale de la Peinture    l'Eau. Now that the president is no more, the members of the Society have regarded it as a privilege to do honour to his memory by holding this year a very fine exhibition of his water-colours, which occupied an entire wall in the galleries of MM. Chaine and Simonson. Around this collection the regular exhibitors of the Society assembled a number of excellent works. Among the best of the exhibits were the *Etudes de Danses* by Auburtin, views of Rome by Avy, decoratively treated drawings of birds by Bigot, some beautiful studies of flowers by Mlle. Crespel, an evening scene by Mlle. Est  , gouache-drawings by Gillot, visions of Venice and the Dolomites by Jean  s, which were dazzling in their display of colour, a superb *Souvenir d'Assise* by Simon, some water-colours of extremely delicate execution by Mme. Lucien Simon, and some interesting views of Belgium by Luigini.



"SCENE DE P  CHE (BAS-ESCAUT)"

(Soci  t   Internationale de la Peinture    l'Eau, Paris)

BY ALEXANDRE MARCETTE

Foreigners contributed largely to the success of the exhibition, and I would mention particularly in this connection the works of Bartlett, the interiors of Walter Gay, and the effects of light of Favai. Fernand Khnopff showed two heads of remarkable character, M. Henry Cassiers some brightly coloured and high-toned views of Holland, M. Frantz Charlet some dexterous racing scenes, and finally M. Alexandre Marcette again evinced his right to be counted among the best marine-painters of the modern school. His *Scène de pêche* on the Lower Scheldt is an admirable vision of sea and sky.

For the first time, as far I am aware, the work of a contemporary Indian artist has been shown in Paris, in the exhibition, which has been studied with interest by connoisseurs and painters alike, of works by Fyzee Rahamin, held recently at the Georges Petit galleries. The work of this artist, which I understand will also be seen in London shortly, makes its appeal by the excellent quality of the drawing, the richness in the handling of colour, and the absolute originality of the artist's conception. It differs fundamentally, both in feeling and in technique, from all the productions of our western artists; for although Fyzee Rahamin has lived and worked in Europe, he has not failed to keep intact his individuality.

Among the works exhibited, there was a series of a dozen water-colours of admirable finish symbolising certain melodies in Indian music. Six of these airs are associated with gods, the six others with goddesses. To each god-tune, called a *Raag*, there is a corresponding goddess-tune, (*Raagnis*). These sacred melodies are appointed to be sung at certain seasons of the year and certain hours of the day, and there is attributed to them a mystic influence over the elements of nature. The "Raag" here reproduced is the "Megh Raag," and when sung or played according to the rites in the proper season, it brings forth a storm and torrents of rain.

Besides this series, Rahamin's exhibition contained some admirable visions of his country, and also certain remarkable portraits, having the finish of the most beautiful of Persian miniatures, as well as a very personal accent of their own. One of these portraits was that of Shahindo (Begum Fyzee Rahamin), the wife of the artist, and another very remarkable one was that of Moulana Shibili, the great Indian poet, who writes also in the Persian tongue, and who is the greatest living authority in India on the Mohammedan history. H. F.

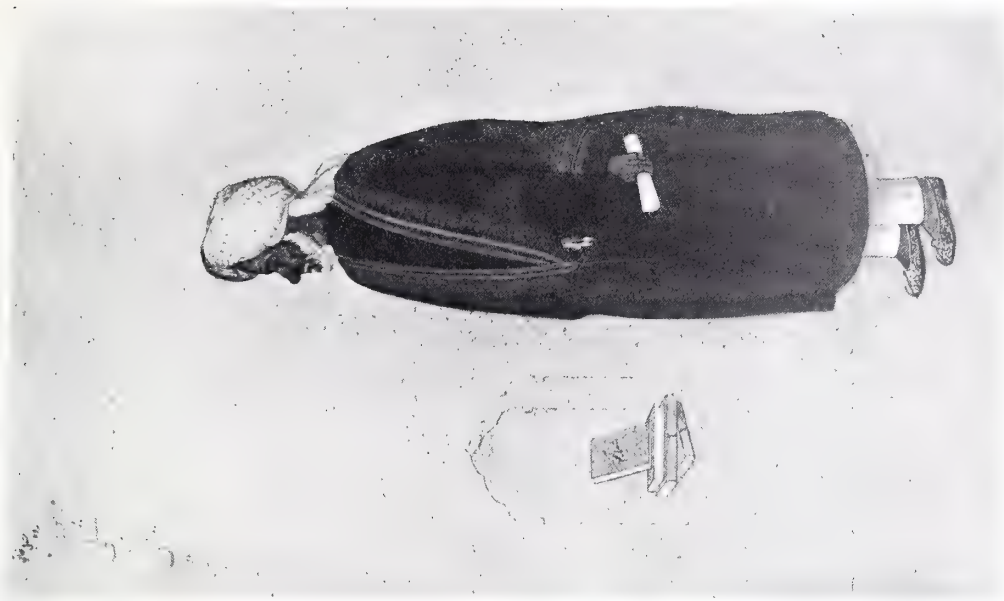
It is no secret that the exhibition of Arts and Crafts organised by the British Board of Trade last year at Ghent, created a very favourable impression on the many French visitors who saw it. Hence the announcement that on the invitation of the



"MEGH RAAG" (THE CLASSICAL INDIAN GOD-TUNE WHICH EXCITES THE ELEMENT OF WATER IN NATURE). BY S. FYZEE RAHAMIN



PORTRAIT OF SHAHINDA (BEGUM FYZEE RAHAMIN)
 BY S. FYZEE RAHAMIN



PORTRAIT OF MOULANA-SHIBILL, INDIAN POET
 BY S. FYZEE RAHAMIN



"UNE BRETONNE" (WOOD SCULPTURE). DESIGNED AND EXECUTED BY E. G. LE BOURGEOIS

French Government an exhibition on somewhat similar lines is to be held in Paris during the coming summer has aroused keen interest here, and it is safe to predict a cordial welcome when the exhibition opens in May. Space has been provided for the display in the Pavillon de Marsan at the Louvre, and it is understood that the general organisation will be a repetition of that which proved so successful at Ghent.

Amongst artists in Paris who exploit wood-carving as a medium of expression, Mons. E. G. Le Bourgeois counts amongst the most interesting. In his newel-posts, friezes and panels, delicate figures and animals are his favourite themes, but naturalism is never too precisely asserted. The accompanying illustration, *Une Bretonne*, is a typical example of his work, in which his ability in obtaining realistic qualities when desired is characteristically defined.

E. A. T.

BERLIN.—At the Künstlerhaus there has been on view a selection from the works of open-air artists, such as Eichhorst and Lünstroth, who have assiduously pursued the study of light in interesting rural districts,

Türcke and Ter Hell, whose vast landscapes are full of quiet charms, and Uth, Wendel, and Hänsch. Lithographs by Kallmorgen and drawings by Otto H. Engel were also features of interest. The sculptor Gerhard Janensch, a prominent teacher in the Royal Academy of Art, has just finished a monument to Frederick the Great for Silesia which sums up in the simplest formula the watchful and iron energy of that monarch. In the January exhibition of the Secession mentioned below this artist exhibited a nude female figure in marble, and variety is the keynote of his life-work. A sense of humour is discernible in his realism, yet pensive melancholy appears the dominant feature. His mastery over form and his insight into character combined with technical latitude and skill have equipped him equally for monumental work, portraiture and imaginative compositions, and he manipulates clay, marble and wood with the same dexterity. Janensch studied under Schaper and succumbed to the influence of Begas, but while assimilating the best teachings of such masters he has followed his personal bent. Undeterred by noisy modernists he upholds his ideal of harmony in art.

After all the experimental extravagances in present-day art life the January exhibition in the



PORTRAIT BUST

BY GERHARD JANENSCH



"ON THE SUMMIT"

(Schulte's Salon, Berlin)

BY HANS BEATUS WIELAND

Secession building was to be greeted with warm sympathy. It was arranged by artists who consider a middle line between conventionality and radicalism the necessary condition for all healthy art development. In this conviction Profs. Bruno Schmitz, Max Schlichting and Reinhold Felderhoff acted as the jury, and noted painters and sculptors such as Schönleber, Dettmann, H. Vogel, Habermann, Brandenburg, E. Kampf, Otto H. Engel, Scherres, Clarenbach, Block, von Brandis, Strathmann, Eichhorst, Hartig, Dill, Schott, Lewin-Funcke, Janensch, Constantin Starck and Oesten expressed their sympathy by contributing works. A walk through the rooms brought one in touch with much good work and revealed not a few old acquaintances, and the excellent impression gained was not marred by offensive subjects or daring methods unsupported by solid craftsmanship. That strong art also received due valuation was made clear by the prominence given to the plastic works of Franz Metzner. The work of this collaborator of Prof. Bruno Schmitz in the great

National Monument in Leipsic impressed one as elevating and enigmatic, for his manipulative deftness in moulding summary form can well achieve the gigantic with a tragic note, but he approaches the comic when he attempts grace. The baroque types of a large canvas, *Emigrants*, drew attention to the name of Prof. Friedrich Pautsch of Breslau, who succeeded in arousing compassion for these outcast peasants of the Silesian mountains, although the execution of the different parts of the picture was somewhat unequal. Ludwig Vacatko showed a capability for dramatic equestrian scenes and the influence of artists like Angelo Jank and Stuck. Portraiture of sensitive refinement was sent by Raffael Schuster-Woldan, and Julie Wolfthorn's energetic characterisation proved interesting.

At Schulte's the memorial exhibition of the works of Gaston La Touche proved a source of delight to admirers of this painter of light-hearted fantasies. Music of more sonorous tonality seemed

Studio-Talk

to issue from an unusually beautiful portrait entitled *Nanna* by Anselm Feuerbach, and some male portraits by Sir Hubert von Herkomer afforded pleasure by their naturalness and dignity. Hans Beatus Wieland manifested a deepfelt love for snowy Alpine regions, where he has discovered intimate beauties amidst peaks and glaciers and encountered strange figures of solitary wanderers. Paul Paeschke, the clever and delicate etcher, evoked surprise also as a painter of actualities who has learned to appreciate the beauty of deep colour-harmonies. The sculptor Georg Schreyögg stood out as a realist who seeks for expressive form and has well grasped the teachings of ancient art.

Paul Cassirer had a surprise in store for the connoisseurs of old art with his comprehensive exhibition of the works of Alessandro Magnasco, the Genoese painter-monk of baroque times. This interesting brushman, but little known heretofore even among experts, gave the impression at first sight of possessing quite unusual talent. One felt, as it were, flooded by a breath of passion and by

the ingredients of melancholy and grotesqueness so rare to-day. One saw landscapes of the Salvator Rosa style, glimpses of life in monasteries, guard-rooms, taverns, and among fishermen and street-singers which recalled Goya, Daumier, and Hogarth. There was nervous vibration as in Tiepolo, and enticing tonalities sparkled forth from a mysterious chiaroscuro. A closer study, however, revealed defects, especially in the drawing; nevertheless one felt grateful for the discovery of an artist who was a spiritual and veracious chronicler of the world in which he lived.

J. J.

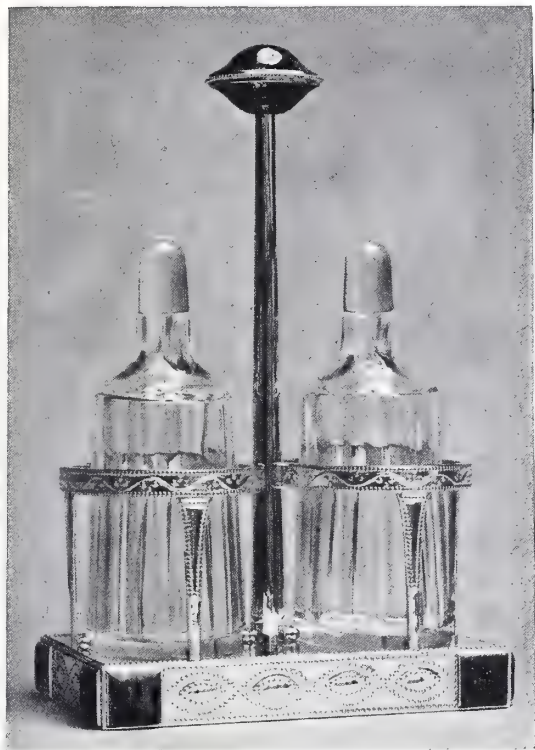
A serious gap in the ranks of German sculptors has been left by the death of Ignatius Taschner, who died at the end of November last at the little village near Dachau in Bavaria where he had but lately built himself a house. He was only forty-two, but in the course of this all too brief lifetime had proved himself an artist of marked individuality and of unusual versatility; for besides sculpture, which became his principal vocation, he had practised as a wood-carver, etcher, painter, potter, and as a



"WANDERING MONKS"

(Schulte's Salon, Berlin)

BY HANS BEATUS WIELAND



CRUET-STAND IN POLISHED SILVER AND MALACHITE.
DESIGNED BY PROF. JOSEF HOFFMANN, EXECUTED
BY THE WIENER WERKSTÄTTE

designer of furniture, posters, and book decorations. In Berlin he has left permanent memorials of his art in the sculptural decoration of the great Wertheim stores and in the various groups which form such a fascinating feature of the Fairy Tale Fountain in the Friedrichshain, of which some illustrations appeared in this magazine a short time before his death.

VIENNA.—The exhibition of Applied Art held recently at the Austrian Museum for Art and Industry, again showed that much progress has been made in this direction, not only in the matter of design but also with regard to the manipulation and execution of the designs. The number of artists who are

also craftsmen or craftswomen is steadily increasing, and this is a sign which cannot be too heartily welcomed. The entire arrangement of the exhibition was in the hands of Architect Carl Witzmann, now a professor in the school attached to the museum, who again showed refined taste and capability in adapting the monumental hall to the requirements of this exhibition.

Apart from the various interiors, such as drawing-rooms, dining-rooms, living-rooms, bedrooms, etc., by various modern architects, numerous objects were shown which were designed by artists in all parts of the empire, thus proving how the modern movement in architecture and applied art is being fostered in distant parts of Austria. This is largely owing to the policy of the Education Department in appointing as professors capable men who have received their training in the Vienna schools, though of course the inborn talent of the Austrians for all forms of decorative art is an important factor.

The objects exhibited by the Wiener Werkstaette and designed by Prof. Josef Hoffmann, E. J. Wimmer and A. Nechansky were most beautiful in design, and some at least could hardly have been more perfect in workmanship. The objects shown were of various kinds, and among them were a number of articles made for Baron Stoclet's new mansion in Brussels, which in its integrity is the creation of Austrian architects, designers and crafts-



CRYSTAL GOBLET DESIGNED BY RUDOLF GÜRTLER AND CRYSTAL JARDINIÈRE
DESIGNED BY ADOLF ENGEL; EXECUTED BY J. AND L. LOBMEYER



FRUIT-STAND IN POLISHED SILVER AND MALACHITE. DESIGNED BY PROF. JOSEF HOFFMANN; EXECUTED BY THE WIENER WERKSTÄTTE

men. There was scarcely a thing which did not possess an intrinsic beauty of its own.

The work exhibited by students of the various Fachschulen showed how keen they too are to give of their best. The schools

represented were Teplitz-Schönau, Znaim and Bechyn, where pottery is the special study, and Haida and Stein-Schönau, which specialise in engraving and painting on crystal and glass. Many objects of real beauty were the work of the students past and present of the arts and crafts schools in Vienna, the exhibits comprising jewellery and all kinds of metal work, pottery and porcelain, crystal and other glass, furniture of all kinds—in short, everything needed for the decoration of the home and for personal adornment. A fine sense of proportion and purpose was everywhere discernible, and thus the interest of visitors otherwise indifferent to the value of things artistic was excited, as was proved by the large number of objects disposed of.

The show as a whole was well worth

seeing on account of the various methods of manipulation which could be studied and compared. Of particular interest on this occasion were the examples of embroidery and batik work. The revival of these crafts has been remarkable, and many and various are the uses to which they are put. The exhibits in this division were chiefly the work of the artist-craftswomen, though a few were by men; but it must suffice here to mention names such as Dora Wibiral and Valerie Petter, Marietta Peyfuss, Yvonne Brick, Elsa Stübchen-Kirchner, Mizzi Friedmann, Emmy Zweybrück, Rosalie Rothansl, Melitta Löffler, Minka Podhajska, Fräulein Segenhüller, and the Productiv-Genossenschaft formed of past students at the Imperial Schools for Embroidery. Mention must also be

made of the beautiful jewellery and metal-work designed by Hermine Weiss, Leopoldine König, Paula Guggitz, and Sophie Noske-Sander. A. S. L.



GOLD BRACELET WITH CRYSTAL ORNAMENT. DESIGNED BY HERMINE WEISS; EXECUTED BY A. HELDWEIN

The memory of a distinguished personality is perpetuated in the striking portrait of the late Cardinal Oreglia, Dean

of the Sacred College in Rome, by Count Bartholomew D. Lippay which is reproduced on page 156. This artist, who is a Hungarian by birth but



POLISHED SILVER FRUIT-BASKET WITH PERL AND MALACHITE. DESIGNED BY PROF. JOSEF HOFFMANN; EXECUTED BY THE WIENER WERKSTÄTTE

Studio-Talk



BATIK SHAWL. DESIGNED AND EXECUTED BY VALERIE PETTER

defines the aims of the sculptor's craft. These are fine classic traditions, but they are applied always by the artist in a modern spirit. Beer's work is never the vain repetition of ancient formulas and tastes that have vanished. He is a profound realist, he never transforms his models to suit some particular idea or conception of beauty, rather he chooses always models so perfectly proportioned, so graceful in form and so expressive in character that he succeeds in achieving in his work the union of two qualities so often opposed to one another, the combination of absolute truth with perfect beauty.

L. G.

WARSZAWA. — Leon Wyczolkowski, one of the most conspicuous figures in the present generation of Polish artists, belongs to that older group of painters who were born about the middle of the nineteenth century, a group which includes such well-known names as I. Chelmonski, Julian Falat, Iacek Malczewski, and others. Among them Wyczolkowski must from his nature be regarded as one of the youngest as he is one of the

has been settled in Vienna for many years past, has during the last two decades been a frequent visitor to Rome, where many of the highest dignitaries of the Roman Church have sat to him, including the supreme Pontiff now occupying the throne of St. Peter.

FLORENCE.—Florence, which has always been for artists the "chosen" city, has for some years past been the home of the sculptor Frédéric Beer. He came hither from Paris—where he had busied himself mainly with executing portrait busts—prompted by the desire to realise his long cherished ideals and to reap the harvest of what his experience, his conscientious work and his love of life and beauty have taught him.

A consummate master of technique, Beer happily never seeks, as so many have done, to escape from the true domain of statuary. Beautiful lines, accurate and perfect modelling, rigorously exact anatomy, a finished conception of the human form and a minute analysis of surfaces and planes, these are the terms in which he himself sums up and



BATIK SHAWL. DESIGNED AND EXECUTED BY DORA WIBIRAL AND FRIL. SEGENHÜLLER
(See Vienna Studio-Talk)



PORTRAIT OF THE LATE CARDINAL OREGLIA
BY COUNT BARTHOLOMEW D. LIPPAY

(See p. 154)

Studio-Talk



BUST OF MRS. BROWN POTTER. BY FRÉDÉRIC BEER
(See *Florence Studio-Talk*, p. 155)

most productive ; his talent has passed through numerous stages of evolution and has been exercised in almost every branch of plastic art.

Born in Warsaw in 1852, Wyczolkowski attended the school of drawing in this city under W. Gerson ; later on he studied under Prof. Alexander Wagner in Munich, and finally became a pupil of the great Polish historic painter, Jan Matejko in Cracow. Public attention was first drawn to the young artist by a picture representing the flight of Maryna Mniszek, the wife of the False Demetrius—a work of deep pathos. A stay of some years duration in the sun-bathed Ukraine revealed to him the problems of *plein-air*, and together with J. Pankiewicz and W. Podkowinski, a painter who died early, Wyczolkowski became one of the first Polish impressionists, the pictures he painted at that time of fishermen, ploughmen, and field labourers in strong sunlight counting among the best things they have done. Later on pastel became his favourite medium, and he acquired a thorough mastery of it. Turning to portraiture he was very successful as a portrayer of

men ; he also painted landscapes, still-life, some very fine flower-pieces, and even tried his hand at sculpture. In all these works, the number of which is very considerable, one is impressed by the *brio* of the artist's conception, his masterly command of form, and the rich, vivid colour of his pictures.

Wyczolkowski began quite early to occupy himself with graphic art ; and in the course of his career he has tried practically every kind of technique, but his favourite medium of expression has been, and still is, auto-lithography, which seems to respond better than any other to the pre-eminently impres-



"LA PITIE" BY FRÉDÉRIC BEER
(See *Florence Studio-Talk*, p. 155)

sionistic character of his artistic temperament, and from it he is ever seeking to wrest new secrets. Very frequently he draws his motives and studies direct on the stone, often combining various methods of procedure, and in some cases even employing several stones for a monochrome print in order to produce a stronger effect. Wyczolkowski's *œuvre* as a lithographer must amount now to well over a hundred subjects. Among the earliest are those published by the collector, Mr. Felix Jasienski of Cracow, in the *Album of the Society of Polish Painter-Gravers* (1903). Latterly the artist has been in the habit of grouping his lithographs in portfolios, chiefly according to subject-matter, and in this way we have had in turn the "Lithuania" portfolio, the "Danzig" portfolio, the "Wawel" portfolio (so called from the ancient castle of the Polish kings in Cracow, where the artist resides), the "Ukraine" portfolio, and so forth. By degrees he has become more and more master of the technique of lithography; he has simplified the means employed, and his line has acquired ever more of that velvety softness which is one of the charms of this medium. Finally, it should be said that he has wholly abstained from the use of colour in order that he may achieve in the classic black and white alone those really monumental effects at which he aims.

P. ETINGER.

COPENHAGEN.—When the late King Edward VII visited Rosenborg Castle in 1904 the author of these lines had the honour of calling his Majesty's attention to a bust of Charles I of England which possesses in a marked degree the charac-

teristic points of Bernini's style. The Bernini bust of Charles I is one of the lost masterpieces and was supposed to have been purloined during the days of the Civil War or lost in the fire which occurred at Whitehall. It is well known that the famous Italian sculptor was commissioned to make this bust of Charles and that Vandyck expressly painted a full-faced portrait and two profiles, on one canvas, in very detailed manner, which was sent to Italy as a guide to Bernini, and from which he made the bust in question, never having seen the king. This picture was safely returned to England accompanied by the bust, and the former is now in the royal collection at Windsor Castle. King Edward expressed great interest in the bust and said that it looked as much like a Vandyck as a piece of sculpture could possibly do. Since that date very careful comparison has been made between the bust and the details of photographs of the Vandyck picture at Windsor. My judgment as to the similarity to Vandyck has been confirmed



"A FISHERMAN"

FROM AN ORIGINAL LITHOGRAPH BY LEON WYCZOLKOWSKI



“PLOUGHING TEAMS.” FROM AN ORIGINAL
LITHOGRAPH BY LEON WYCZOLKOWSKI

(From the “Ukraine” portfolio)



"OLD WAREHOUSES AT DANZIG"

FROM AN ORIGINAL LITHOGRAPH BY LEON WYCZOLKOWSKI
(See *Warsaw Studio-Talk*, p. 158)

by an examination of the question by the sculptor Prof. Julius Schulz of the Royal Academy at Copenhagen.

In regard to its resemblance to Vandyck there is the delicacy of features, the lace collar and the hair falling exactly as it does in the painted portrait. The front face shows this closely. The left side of the hair (facing the spectator) only extends to the top of the collar, while on the right it wholly covers it. This surely is something more than a mere coincidence.

In regard to the bust being the work of Bernini, it clearly exhibits all his virtues and faults, particularly in the over-emphasis of style, and what Winckelmann characterised as his invariable effort to secure dignity by exaggeration. This is shown in the over-thick hair, the "put" of the moustache, and the natural development of the forehead. In fact this last point is so pronounced that one can scarcely account for it unless by the supposition that the sculptor never saw the model, which we know was the case with Bernini and Charles. Apart from the head the bust not only departs from Vandyck but indicates that Bernini

left the lower portion to another hand. He never showed himself capable of so wide a departure from classical views as to cut a scarf-knot in this fashion.

It may be advanced that the bust is a close copy of the lost Bernini, but with a careful examination this theory is difficult to believe, as the bust is far too strong a piece of work to be a copy unless it be a copy by Bernini of Bernini. In Domenico Bernini's life of his father we find the letter in which Charles I desires him to make his bust after a painted portrait.

"SIGNOR CAVALIER BERNINO,—La fama del vostro sublime ingegno, e delle Opere illustri, che così felicemente havete condotto a fine, hà passato li termini dell' Italia, e quasi ancora quelli dell' Europa, e nella Nostra Inghilterra hà portato il vostro nome glorioso, sopra quanti Virtuosi siano stati sin' hora nella vostra professione. Onde Noi avidi di partecipare qualche parte di vostra così rara virtù, e animati ancora dalla vostra bontà ci siamo mossi, come facciamo, a domandarvi, che vi vogliate compiacere di far il Nostro Ritratto in Marmo, sopra quello che in un Quadro vi mandremo subito, che

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saremo certi della vostra buona intenzione, assicurandovi, che alla stima, che di voi facciamo, desideriamo ugualmente corrispondere colle Opere, e il Signore Iddio vi tenga in sua santa custodia. Data in Valuthal li 27. Marzo 1639.

“CARLO RE D'INGHILTERRA.”

This letter from Charles to the sculptor Bernini desiring a specimen of his work is interesting. The date 1639 is wrong and should be 1636 as has been proved by Frascchetti in his monograph on Bernini (Modena, 1900). But it is important to note that the king promises to send the portrait immediately, as by this statement we learn that the picture was finished at this date and ready for its journey across Europe. We know that Vandyck in January 1636 came back to England from the Continent where he had spent two years from March 1634. Thus the picture must apparently have been painted before he left England in 1634, and not, as stated by all previous authors, about 1637. The date given on the bust, painted presumably when it was made, is “1633, ætatis suae 33.”

In Frascchetti's volume we find further information. At the Cancellaria Ducale in the Record Office at Modena is a letter from Francesco Montovani to the Duke, dated April 11, 1637, praising the skill with which Bernini had excelled himself in the execution of this bust of Charles I “now ready to send to England on Saturday next.” In another letter a week later Francesco states that the bust has been despatched to Charles as a gift from Barberini, the nephew of Pope Urban VIII,

the patron of Bernini. This does not coincide with the terms of the letter from Charles, but it enables us the better to understand why Charles only sent Bernini 1000 *scudi romani*, while Queen Henrietta Maria, as stated by A. Bardelli in a letter of October 1, 1639 (*vide* Frascchetti), sent him a ring with a jewel to the value of 6000 *scudi* as a reward for the bust “that had been ordered as a present for the queen.” The thousand *scudi romani* can hardly represent the king's payment to Bernini for his work, but together with the queen's ring, the sum seems more in the nature of a gratuity.

To return to the technique of the bust itself. We

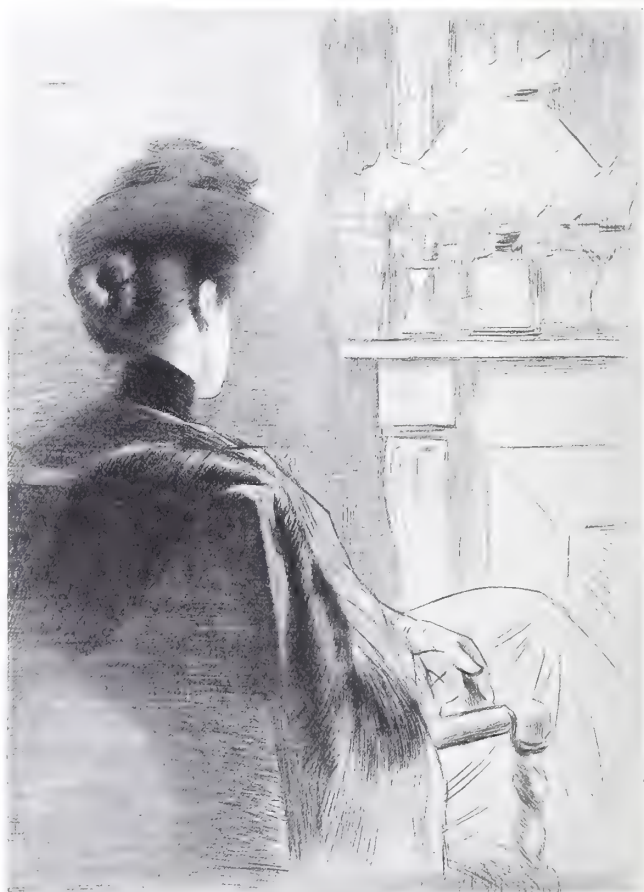


BUST OF KING CHARLES I OF ENGLAND AT THE CHÂTEAU OF ROSENBERG, COPENHAGEN. MR. BERING LIISBERG, INSPECTOR OF THE ROSENBERG COLLECTIONS, CONTENTS THAT THIS IS THE BUST BY BERNINI WHICH IS USUALLY SAID TO HAVE BEEN DESTROYED IN THE WHITEHALL FIRE OF 1697

have shown that the head is in the style of Vandyck, it will now be seen how much the lower part resembles the bust of Charles I by Le Sueur. The bust is made of marble of different colours. The head is white, the armour black, partly gilt, and the sash is porphyry. The armour with the lion-head shoulder-plates and with the finely inlaid early Renaissance ornament in gold, instead of the usual floriated design in relief, is more classical in this bust than in that of Le Sueur. The twisted neckpiece with the grotesque head as an ornament in Le Sueur's bust has been misunderstood by the Italian sculptor, who has believed it to be the upper part of the breastplate and has accordingly fixed it as an ornament in relief to the breastplate. It is curious, too, to note the tumid temporal artery which is not to be seen in Vandyck's portraits, but is clearly shown in both Bernini's and Le Sueur's busts. Bernini must have been told about this personal characteristic in the king's physiognomy, but it is evident he had not seen it as he does not put it where Le Sueur, who may be supposed to have seen the king, has it, namely on the right temple beginning from the angle of the eye. Bernini has put it in the front, perpendicular to the right eyebrow. Under the sash a ribbon is seen in this bust at Rosenborg, in which formerly the George hung. Its place is still to be seen, but the medallion has at some time been carried away by a heavy blow.

How is it to be explained that Bernini's bust of Charles I is now at Rosenborg Castle at Copenhagen when in English documents it is always said to have been destroyed when Whitehall was burned down in 1697 or stolen before the fire reached it? The only explanation seems to be that the bust then alluded to may not have been that of Bernini but Le Sueur's or the bronze bust, which seems to have been a poor copy of Le Sueur. It is reported as standing on a corner chimney-piece in one of the rooms at Whitehall. But Bernini not only made the king's bust, he made one at the request of Queen Henrietta Maria from portraits which were sent him. But that is another story and on another occasion we may return to the bust of Queen Henrietta Maria which is at Rosenborg Castle. One supposition as to the way in which these two busts

came to Denmark is that Henrietta Maria gave them to the daughter of Christian IV, who attempted to help his nephew Charles I in his struggle with the Parliament. Christian's daughter, Elonore Christine, Countess of Ulfeld, met the exiled queen at the French Court in 1647. This conjecture does not explain how the queen in her hasty flight from England was able to take such heavy luggage with her. A more probable explanation is that Prince George of Denmark after the Revolution in 1688, when Stuart portraits became a little out of fashion, sent the two busts to his brother, King Christian V of Denmark, who at that time was busy with the arrangement of his new museum at Copenhagen Castle, the "Kunstkammer." It is an indisputable fact that in the catalogue of this royal collection, made in 1690, they are mentioned for the first time, together with other Stuart relics. This then is the history, from the Danish side, of the bust in Rosenborg Castle. Perhaps to quote your own Roger de Coverley it may be thought that "much might be said on both sides."



"ALONE." FROM AN ORIGINAL DRY-POINT BY RODOLPHE PIGUET
(See *Geneva Studio-Talk*, opposite page)



"FIN DU JOUR" (PASTEL)

BY RODOLPHE FIGUET

I claim with some show of reason that there are enough coincidences to make more than a colourable story, and enough facts to induce European art critics and connoisseurs to cherish a belief that at last the lost Bernini has been found. If the bust be not by Bernini, then whose can it be?

BERING LIISBERG.

GENEVA.—Mr. Rodolphe Piguet belongs to those Swiss artists who have been and are an honour to Swiss art beyond the frontier, who accomplish the greater part of their life-work in such centres as Paris or Munich, but who never forget, amidst the intoxication of success and fame, the beautiful homeland. He began his career as a painter on enamel in the studio of the Genevese master Charles Glardon, who carried on the tradition of Thouron and Petitot.

Mr. Piguet has always been a staunch defender of the claims of the art of painting on enamel, for which Geneva was so distinguished in the days of those masters in the practice. It is a matter for regret that the best traditions of this exquisite art have not been maintained. A Geneva school of painting on enamel in which the spirit and traditions of the early masters should be caught and carried on would be welcome. Why should this practice

be regarded as one of the minor arts in painting, any more than the sonnet as minor work in poetry? Boileau has said:

Un sonnet sans défaut
Vaut seul un long poème,

and may it not be said, with equal truth that those gems of diminutive art which Petitot and Thouron achieved are of more worth than many a vast canvas? It was not, however, in the practice of painting on enamel that Mr. Piguet achieved fame, though after having left it aside for many years he has returned to it again and has made some happy efforts at landscape and portraiture in this most delicate yet durable art.

At the age of twenty Mr. Piguet left his native land for America, where he worked for some time as illustrator on the staff of the "Aldine Review," and later, on that of the American "Daily Graphic." It was not, however, till he arrived in the electrical artistic atmosphere of Paris that he came to the full consciousness of his possibilities. Here he accomplished his most important work, achieving fame by his masterly execution in dry-point, coloured engraving, and pastel. The secrets of the language of these he made his own, and into it read his best self. "When I first turned to the use of the dry-point," he says, "I found etching, properly

speaking, too complicated. I was attracted to the dry-point by what one could accomplish with so simple an instrument and I sought to do on the metal with the point what one does with the pencil on paper." With what skill and delicacy he used this instrument is well known.

When he took to the pastel, he was equally happy, and his impressions in this medium of landscape on the banks of the Marne are suffused with a pensive beauty and luminous quality all their own. Mr. Piguet has been awarded the highest honours at the Paris Salon as well as the Cross of the Legion of Honour, and a glance at his fine *pointes-sèches* or his exquisite pastels of the Marne side or that album of etchings of Swiss subjects to which I referred in the Special Number of THE STUDIO on Etching and Engraving, is enough to convince us that we have here a work in which technical skill has yielded its utmost, in which the intimate moods of landscape and the elegant as well as familiar aspects of life are finely rendered in limpid language; in which classic and modern methods touch and blend and the charm and nicety of the "little masters" of the eighteenth century have found new expression.

R. M.

TOKYO.—The Bijutsu Kyokai (Fine Art Association) of Kyoto held an exhibition recently in its building in Okazaki Park on the bank of the Sosui. There were some excellent works of lacquer by such contemporary artists as Mikami Jisaburo, Okamura Yosakichi, Okamoto Sensuke, Yoshida Heisaburo, whose *suzuri-bako*, an ink-stone box, and a larger box for papers are among our illustrations, and Suzuki Hyosaku. There were also splendid embroideries in frames and in the form of screens. Among those exhibited by Iida Shinshichi, who keeps a number of talented artists busy with thread and needle, there were such embroidered pictures as *Sword Sharpener*, *Snow Scene*, and a screen embroidered with an autumnal scene. Among those shown by Nishimura Sobei, who also produces excellent woven work as well as embroidery, there was a screen embroidered with waves and a framed picture of a dog similarly executed. Tanaka Rishichi also exhibited embroideries, some of which were a faithful reproduction of oil-paintings. Indeed, most of the embroideries shown were executed with such marvellous dexterity that it was difficult to distinguish them from paintings even at close range. The embroidery artists seem to delight



"BORD DU MARNE" (PASTEL)

BY RODOLPHE FIGUET

Studio-Talk



"SNOW IN SPRING" (TWO-PANELLED SCREEN)

(*Kyoto Bijutsu Kyokai*)

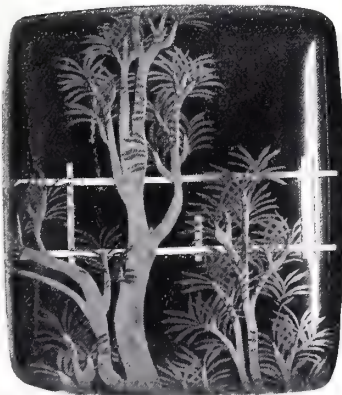
BY YAMAMOTO SHUNTEI

in concentrating all their talent in reproducing paintings with thread and needle. With all due respect for their wonderful facility, I cannot help wishing that they would so employ their talent as to reveal the best characteristics of this branch of art, instead of trying to imitate paintings, which can be best accomplished with the brush. If they were to direct their attention more towards purely decorative design, I cannot help thinking there would be a great future before them.

The same exhibition also contained some splendid examples of pottery and porcelain shown by such noted contemporary potters of this ancient city as Seifu Yohei, Kinkozan, Ito Tozan, Kawamura Seizan and Shimizu Rokuhei. Besides some carvings in wood and metal and some artistic bamboo baskets

by Morita Shintaro and Yamada Yosaburo, the exhibition also comprised a number of paintings in the Japanese style, among which a few may be mentioned here. *Shigure*, a drizzling shower by Hirai Baisen, showed excellent qualities: the feeling of wetness was well brought out and the sound of the rustling wind and of the rain beating on the dying leaves of a large tree was almost audible. *The Clearing Mist* by Yoshida Ryoka also showed good atmospheric qualities. The life-like depiction of a girl playing on the *tsuzumi* by Matsumura Kaiso and Nakamura Shunyo's *Summer Day* attracted attention. *Snow in Spring* by Yamamoto

Shuntei, *Spring Sea* by Fukuyama Keisui, and Mikami Suizan's *Bird Fancier* were among other good examples shown. The paintings in general showed a marked tendency towards the decorative.



LACQUER BOXES FOR STATIONERY AND INK-STONE

(*Kyoto Bijutsu Kyokai*)



BY YOSHIDA HEIZABURO

The seventh exhibition of the Katsumi-kai was held recently in the Konchi-in, one of the temples of the Nanzenji at Kyoto. The annual exhibitions held by this society, though by no means conspicuous for their size, are of great importance, inasmuch as they contain choice articles by noted artists which generally furnish a hint to a new style of work in the branches of art there represented, and so these exhibitions have come to be noted for originality and excellent workmanship. The Katsumi-kai is a small society and is under the supervision and leadership of Kamisaka Sekka, who teaches design at the Kyoto Art School. He has done much for the development of design in applied art, especially in lacquer and porcelain. He is a strong advocate of preserving the best qualities in our old decorative art, he himself being an earnest follower of the Koetsu style. It was in order to free the artists from the oppression of dealers, so that they might work with the unrestricted freedom so necessary for a healthy development of art, that the society was organised.

The Katsumi-kai exhibition included works by four potters, eleven artists in lacquer, one in metal, one in cabinet-making, one in wood-carving, and a number of designs and decorative paintings suitable for being applied to lacquer, etc. Among the examples of porcelain which may be mentioned here were an incense burner and flower vase by Ito Shoto, a cake bowl and water jar by Kawamura Seizan, a peacock ornament by Miyanaga Tozan, bowls by the fourth Shimizu Rokubei, and in lacquer a *suzuri-bako* (ink-stone box) by Iwamura Shinjiro, similar objects by Tojima Kofu and Kamizaka Yukichi, and a mask-box by Kimura Hideo. *Kiku-fido* and an old man carved in wood by Ishimoto Gyokai were also notable features.

By the recent death of Okakura Kakuzo we have lost one of the great benefactors of modern art of Japan. When young, Mr. Okakura derived his inspiration from the late Mr. Fenellosa, who was then teaching at the Imperial University of Tokyo and who with an overwhelming enthusiasm did much to restore the art of Japan. Mr. Okakura

helped him in his researches and translation, and became himself much interested in the subject. We are thankful for the earnest efforts he made to stop the outflow of the art treasures of the country. He was mainly responsible for the creation of the bureau in the Department of Education for the purpose of protecting old temples and their treasures, and also for the founding of the Tokyo School of Fine Arts. He encouraged such artists as the late Shunsho, Yokoyama Taikan, Shimomura Kwansan, and Kimura Buzan, through whom he expressed his artistic ideals. With them he established the Bijutsu-in and endeavoured to revive the spirit of old art in a new form which resulted in the creation of what is popularly known as the "obscure" style of painting. His services rendered



"THE CLEARING MIST" —

BY YOSHIDA RYOKA
(*Kyoto Bijutsu Kyokai*)

Reviews and Notices



INCENSE BURNER BY ITO SHŌTŌ
(*Katsumi-kai, Kyoto*)

His book gives a full account of his professional career with its early struggles and later successes, reveals a good deal of his private life, and is crowded with anecdotes about the people he has met; and included in it are many disquisitions about social and political questions in which Mr. Holiday has always taken a very keen interest. Of Mr. Gladstone he was a close personal friend and devoted admirer, and he tells many stories about the great Liberal leader. One of these is worth quoting because it throws a somewhat surprising light upon Ruskin's opinions in social matters: "Referring to Ruskin, Mr. Gladstone said, 'We had a conversation once about Quakers and I remarked how feeble was their theology and how great their social influence. As theologians they have merely insisted upon one or two points of Christian doctrine, but what good work they have achieved socially!—Why they have reformed prisons, they have abolished slavery, and denounced war.' To which Ruskin answered, 'I am really sorry, but I am afraid I don't think prisons ought to be reformed, I don't think slavery ought to have been abolished, and I don't think war ought to be

to the Boston Art Museum will long be remembered, and he was appointed to be Japan's next exchange lecturer to America to expound Japanese art at various American universities.

HARADA JIRO.

REVIEWS AND NOTICES.

Reminiscences of my Life. By HENRY HOLIDAY. (London: William Heinemann.) 16s. net.—As a record of a long and busy life Mr. Holiday's "Reminiscences" can be sincerely welcomed. For a great many years he has ranked among the more prominent of our decorative artists; he has made a reputation not only at home but in many parts of Europe and America as well, and examples of his work are to be found all over the world. He belongs to that group of Victorian decorators—in which can be included such artists as Burne-Jones, William Morris, Albert Moore, and Sir W. B. Richmond—who have done so much to keep alive in this country the finer traditions of design, and in this group he holds a position of considerable distinction. As a designer of stained glass he is, perhaps, most widely known, but there are few forms of mural decoration as well which he has not handled successfully, and he has painted some notable pictures in oil, tempera, and water-colour, besides making occasional excursions into sculpture.



PORCELAIN VASE BY SEIFU YOHEI
(*Kyoto Bijutsu Kyokai*)

Reviews and Notices



BAMBOO FLOWER-BASKET. BY MORITA SHINTARO
(*Kyoto Biinutsu Kyotai*.—See p. 165)

denounced.” How many of Ruskin’s present-day followers would agree with him on these points?

The Splendid Wayfaring. By HALDANE MACFALL. (Simpkin, Marshall and Co.) 10s. 6d. net.—This book is characteristic of the indefiniteness of so much of the art-criticism of to-day, and it reflects the feverish character of artistic aspiration in our time. The author’s method is to be contrasted with that of the scholar for whom the past lives through unconscious effort of the imagination. He seems a little too inclined to identify progress with mere innovation, but at the same time he is not an advocate of the extremes of “cubism,” “triangulation,” and the rest, contending, as he does, that pictures cannot be attempted in sensations outside vision. Most of the problems of interest in connection with contemporary art, including the art of mounting plays, he reviews energetically and combatively. It is obvious that the author has his own point of view, but we are not sure that he always succeeds in expressing it, or that we are prepared to accept it in many cases when he does. The book is picturesque, with fanciful illustration and effective binding.

Neue Deutsche Exlibris. Mit einleitendem Text von RICHARD BRAUNGART. (Munich: Franz Hanfstaengl.) 21 mks.—Great care has been bestowed on the production of this volume of modern German book-plates and besides its interest to the collector of such things it is in itself an admirable example of that *Buchkunst* which is cultivated with so much assiduity in Germany at the present day, as the great exhibition to be held at Leipzig this summer will prove. Various technical methods are exemplified in the series of plates presented; there are a few in colour printed from wood-blocks, others are printed from half-tone or line engravings, in some cases with a tint; but the majority are etchings. Numerous artists are represented in the selection, which comprises nearly a hundred plates; for the most part they are artists who specialise in one or other of the “graphic” arts, but prominent painters such as Gustav Klimt, Max Klinger, Hans Thoma and Emil Orlik are also in evidence. Naturally in a collection of this sort a considerable diversity of motive is to be found, but perhaps the most striking feature of the entire series is the reiteration of the nude figure—and more particularly, the female—as a part of the design. Herr Braungart in his introduction touches on the great rôle which the nude plays in the designing of book-plates by contemporary German artists, who introduce it chiefly as a symbol of nature. We presume, however, that it is not as a symbol of nature that a nude male figure wearing a pair of spectacles enters into one of the designs in this series, nor does the same explanation fit another design in which a horrible creature—apparently a gorilla or “old man of the woods”—is carrying off a nude girl in his hairy arms. The motive evidently refers to a legend familiar to naturalists, but it is too nauseous for any kind of artistic treatment. Symbolism, however, in many interesting forms is met with in this collection of plates and one of course looks for it in designs of this character, but in some cases we think the decorative function of the book-plate has not been adequately kept in view.

Royal Academy Lectures on Painting. By GEORGE CLAUSEN, R.A., R.W.S. (London: Methuen and Co.) 6s. net.—These lectures were delivered to the students of the Royal Academy in the years 1904, 1905, 1906, and 1913, by Mr. Clausen during his tenure of office as Professor of Painting. They represent the opinions of an artist of great ability who has, as he says, tried in these expressions of his convictions on many important art questions to avoid dogmatising, and has

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endeavoured to indicate to the students a line of thought, and an attitude towards their work, which can be traced in all important past achievements and which can reasonably be assumed to underlie the good work of the present and future. In all the lectures Mr. Clausen argues with a sincerity and breadth of mind which can be much commended in favour of the cultivation of a sense of serious responsibility in the study and practice of art, and points out very clearly how the modern student can profit by the example of the great masters of the past without sacrificing his individuality and without losing touch with the spirit of his own time. The book covers very wide ground and sums up shrewdly and suggestively nearly all the points which admit of debate in art education of the more intellectual type; it is written lucidly and with an agreeable simplicity of style, and it bears throughout the stamp of real conviction. Coming, as it does, from an artist who has always been regarded as essentially modern in his views, it is undeniably of value to present-day workers in art.

Intérieurs Anciens en Belgique. Par K. SLUYTERMAN (The Hague: Martinus Nijhoff.) £5 net.—Prof. Sluyterman of the Technical High School at Delft, has with the assistance of Maître Cornette of Antwerp here brought together an extremely interesting series of interiors from many of the fine old buildings for which the cities of Belgium are noted—chiefly buildings of a public or quasi-public character, the number of purely residential edifices represented, such as châteaux, being but few in comparison with the ecclesiastical and municipal buildings. The interiors themselves, however, whatever may be the function of the edifice of which they form part, are mainly of a domestic character as regards their appointments and fittings, and as such they exemplify the high standard of taste and craftsmanship attained by Belgian architects and craftsmen of old. Among the interiors of ecclesiastical and monastic buildings, one finds the sacristies of Tournai Cathedral, the churches of St. Charles Borromæus, Antwerp, St. Peter, Louvain, St. Gommaire, Lierre, the abbeys of Averbode and Grumberghen; refectories in the abbeys of Heverlé and Postel (Moll) and the Black Sisters' Convent at Louvain; the Chapter room of St. Vincent, Soignies, and galleries and other details. The secular buildings represented include the town-halls of Audenarde, Courtrai, Furnes, Ghent, Liège, Louvain, Malines, Mons; the Palais de Justice at Bruges and Furnes; the Plantin-Moretus Museum and Maison des Brasseurs at Antwerp; the Hôpital de St. Jean at Ypres; the

Palais d'Ansembourg, Liège; and the Châteaux of Anderlecht, Gaesbeek, Beauvoorde, Mielmont, Modave, etc. The illustrations are on a large scale and show the details of the various interiors with admirable clearness.

Lives of the Most Eminent Painters, Sculptors and Architects. By GIORGIO VASARI. Newly translated by GASTON DU C. de VÈRE. (London: Lee Warner.) Vols. V and VI. 25s. net each.—A special feature of the fifth volume of this new edition of Vasari's *Lives*, which is as admirably translated as its predecessors, is the inclusion amongst the illustrations of a number of fine sculptures and paintings that are little known out of Italy. The world-renowned masters Sansovino, Lorenzo di Credi, Baldassarre Penizzi, Andrea del Sarto, Dosso Dossi, Pordenone, Caravaggio, Francia, Parmigiano, Palma Vecchio, Lorenzo Lotto and others of equally high rank are of course represented, some by fine plates in colour as well as in monochrome, but scarcely less beautiful than their works are some of the examples given of the productions of others who won but little renown except in their immediate environment, such as the sculptors Andrea Ferrucci and Silvio Cosimo, both of Fiesole, Raphael's gifted pupil Tamagni, of Baccio da Montelupo and his son Rafaello, Pellegrino da Modena, Properzia de' Rossi and Bartolommeo da Bagnacavalla, whose Holy Family with Saints is one of the most beautiful in the book. The fifth volume deals in fact with an exceptionally interesting time in the history of Italian art, when the noble traditions of Florence were being ably upheld by Andrea del Sarto, for whom Vasari had a great predilection. The chief interest of the sixth volume centres in the account of the early engravers of prints.

Old English China. By Mrs. WILLOUGHBY HODGSON. (London: George Bell and Son.) 25s. net. Why do we collect Old English China? The question is put by Mrs. Willoughby Hodgson, and is one which, as she recognises, admits of various answers, as in fact does every enquiry concerning the motives which actuate those who collect any kind of objet d'art or bric-à-brac. It is undoubtedly true that some of those who collect old china and other things do so out of love and reverence for the things which belonged to or were treasured by their ancestors, but it is also true that the only, or at all events, the chief incentive in a good many cases is a desire to possess something which may yield a profit. Be that as it may, however, Mrs. Willoughby Hodgson has given us a very interesting work which on account of the care

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bestowed on its production is fully worthy of a place on the shelves of connoisseurs as well as collectors. Some very choice specimens of porcelain are figured in the coloured plates, and in addition a large number of examples are illustrated in monochrome, public and private collections having been drawn upon for material. In the letterpress the history of the various factories where the porcelain was produced is briefly touched upon and the characteristics of each kind are succinctly described.

Greek Art and National Life. By S. C. KAINES SMITH, M. A. (London: Nisbet and Co.) 7s. 6d. net.—We will give the author's argument in this book practically in his own words. The history of the Greek world, he tells us, has of late been carried back some thousands of years, and names that were great in pre-Homeric legend have begun to take their place in a reconstructed history of European civilisation. When the science of archaeology, with its systematic methods of excavation and investigation, came into being in the nineteenth century the rapidity and certainty of Hellenic progress between the eighth and fifth centuries B.C. became more puzzling as it became more apparent. The effect of the point of view of the older historians upon the student was unfortunate. It removed the Hellenic race from the category of flesh and blood, and made it super-human or rather extra-human. It is the new point of view that is put forward in this book, with a scholar's conscientiousness and with imagination. The volume is beautifully illustrated.

Allgemeines Lexikon der bildenden Künstler von der Antike bis zur Gegenwart. Herausgegeben von ULRICH THIEME. Neunter Band. (Leipzig: E. A. Seemann.) Stitched, 32 Marks; bound, 35 Marks.—The ninth volume of this universal dictionary of artists of all periods which Herr Thieme is producing with the assistance of some four hundred experts bears throughout its six hundred and more pages ample evidence of the painstaking care with which, like the preceding volumes, it has been compiled. The bibliographical references appended to most of the notices, showing the sources from which the information has been drawn, imply in themselves a wide range of research and at the same time indicate how very close up to date the information is, some of them being to publications which have appeared within the last few months. The present volume begins with Delaulne and ends with Dubois and within these limits are recorded many names of living artists of various nationalities as well as those of bygone days. The notices are admirably clear and concise,

the salient facts concerning each artist's life and achievements being set forth without unnecessary verbiage; and on the whole the space allotted to each has been fairly apportioned, the old masters not being unduly favoured. The utility of the dictionary is enormously enhanced owing to the extended meaning given to the term "bildende Künstler," for besides including painters, sculptors, engravers, &c., it is here made to embrace various categories of workers in the applied arts whose creations are worthy of being classed as "formative" art. In this connection it is interesting to find under "Deme" a list of the famous Japanese family of mask-carvers.

The Beautiful. An introduction to psychological æsthetics. By VERNON LEE. (Cambridge University Press.) 1s. net.—Though the author of this little work once wrote an essay on "The Handling of Words" she fails to avoid obscurity of style on this occasion. Her argument is most difficult to follow. Her æsthetics base themselves upon a primary distinction to be observed between *things* and *shapes*, or in other words between *subject* and *form*. But æsthetics cannot be understood—in the sense of sharing the experience of an artist—while this distinction is contended for. Science may discriminate between *things* and *shapes*, but creative art is instinctive in its intention to blur the distinction for the moment to our senses. We should be sorry, too, to imagine that artistic sensibility is a thing so easily affected by physical mood and indigestions as the author seems to imagine. Moreover æsthetic experience of the highest order is often obtainable from sources artistically discredited. This is frequently the case, for instance, in the perceptions of original genius either in creative art or in connoisseurship.

Les Tableaux du Louvre. By LOUIS HOURTICQ. (Paris: Hachette et Cie.) 2 francs.—This little book combines the functions of guide and historian. A brief sketch is given of the history of painting, and the notes accompanying the illustrations, numbering over one hundred and fifty, have for aim that of placing the important pictures described in their proper historical relation. The volume is handy in size and should be very useful to visitors to the Louvre.

Les Peintres de Portraits. Par PAUL LAMBOTTE. (Brussels: G. Van Oest and Cie.)—In a preliminary chapter M. Lambotte deals with the special attraction and undoubted interest of portraiture generally and then proceeds to a discussion of the works of some of the portrait painters in Belgium during the nineteenth century. The numerous half-tone illus-

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trations are excellently produced and the volume forms a useful handbook to the interesting modern Belgian school of portraiture.

Thomas Vinçotte et Son Œuvre. Par PAUL LAMBOTTE et ARNOLD GOFFIN. (Brussels: G. Van Oest and Cie.) Accompanying a large number of admirable reproductions of the works of this prolific sculptor are interesting essays by the two literary collaborators. Mons. Lambotte deals with the work of Vinçotte as *Statuaire* and Mons. Goffin writes upon the artist's decorative sculpture.

Memories of My Early Days. By WILLIAM MACGILLIVRAY, Writer to the Signet. Illustrated by H. C. PRESTON MACGOUN, R.S.W. (London: T. N. Foulis.) 5s. net.—Eight years ago the author of these "Memories," already an octogenarian, began to set down his early recollections of rural life in the lowlands of Scotland, and in due course the first instalment, which came out under the title of "Rob Lindsay and his School," was followed by others published anonymously like the first. These he has now gathered together in one substantial volume with his name on the title-page. The pages abound in interesting glimpses of a life that contrasts very markedly with the life of the present day. The illustrations are from drawings by the late Miss Preston MacGoun.

The Wild Harp. A selection from Irish poetry, by KATHARINE TYNAN. (London: Sidgwick and Jackson.) 7s. 6d. net.—The intention of this selection is "to capture for English ears sensitive to a wild music just such strains as might be sounded by the strings of a harp—something . . . a little unearthly and exquisite." More than forty authors are represented in the selection.

The Year's Art for 1914 (Hutchinson and Co. 5s. net) is well up to date with its information, the return of *Mona Lisa* to Paris on the last day of the year being the latest event recorded. In reviewing the doings of the past year, Mr. Carter the editor, makes special reference to the McCulloch sale, in which "the scurvy auction prices of the last decade for much contemporary work were amended and we felt that talented British artists could go on painting without regretting that they had not been trained as chauffeurs." The section on the Art Sales of 1913, covers over sixty pages and as he says, "teems with facts which inspire wonderment."

Grinling Gibbons and his Compeers is the title of a portfolio edited by A. E. BULLOCK, A.R.I.B.A. and published by Messrs. Tiranti and Co., containing sixty phototype reproductions of carvings, chiefly by Grinling Gibbons and his assistants, in St.

Paul's Cathedral and St. James's Church, Piccadilly—nearly two-thirds belonging to the choir of St. Paul's. In most of the reproductions the detail is shown very clearly, and the student of wood-carving is therefore enabled to study the work to advantage.

A series of very fine reproductions in colour of famous pictures in the Liechtenstein Gallery, Vienna, has recently been published by the J. Löwy Kunst und Verlags-Anstalt of Vienna, with whom the reproduction of works by the Old Masters is a speciality. The series already published comprises fifteen subjects, consisting of two Rembrandts—the *Wife of an Officer* and the *Self-Portrait* of 1656; two by Rubens—a *Portrait of a Child* and a group, *The Artist's Three Sons*; Vandyck's portrait of the *Princess of Taxis* and a *Madonna and Child*; Michael Angelo's *Lute Player*; Sassoferrato's *Mater Dolorosa*; a *Portrait of a Lady* by Leonardo; *Madonna and Child* and *Portrait of a Young Man* by Botticelli; Franz Hals's *Portrait of Willem van Heythaysen*; a portrait by Francia; and two characteristic pictures by Chardin. The prints are neatly mounted and sold separately at six shillings each or four guineas for the set—a low price considering the quality of the reproductions. A further series from the same gallery is promised, to be followed later by selections from the Imperial Gallery and the Academy in Vienna.

The many admirers of the art of Mr. William Orpen, A.R.A., will be interested to learn that Messrs. Chas. Chenil and Co. of the Chenil Gallery, Chelsea, are issuing a portfolio of his drawings reproduced by the photogravure process under the close personal supervision of the artist. The drawings are those with which exhibitions have on various recent occasions made us familiar, as, for instance, *On the Cliff*, *The Bather after Bathing*, *The Yacht Race Kit*, *The Draughtsman and his Model*; and though the absence of colour in some cases makes the prints look a little empty, the qualities of the artist's draughtsmanship are well rendered. The portfolio consists of ten plates and the issue is limited, the price being two guineas net, but single plates may be had at five shillings each.

The photographing of paintings in oil, water-colour or pastel is beset with no small amount of difficulty, but in a little threepenny booklet published by Wratten and Wainwright Ltd., of Kodak House, Kingsway, London, information is given which will help to make this branch of photography easier to those who practise it.

The Lay Figure

THE LAY FIGURE: ON ART WITHOUT AN OBJECT.

"I am inclined to think that a great deal of modern art work is produced without any real purpose," said the Art Critic. "So much of it seems to me aimless, and to have no pretence to an object."

"All art work must obviously have an object," declared the Young Painter. "How could any artist work at all unless he had an intention he wished to realise?"

"His intention might be so subtle that no one would be able to discover what he was driving at," laughed the Man with the Red Tie. "I must say that I see a good many things myself that do not seem to have any meaning—I often wonder what they are all about."

"That may be due to your want of discernment," rejoined the Young Painter. "The great artist often appears to be unintelligible to people of inferior mental capacity, but that is only to be expected; it does not in any way affect his claim to greatness."

"Oh, I grant you that!" cried the Critic. "But that is not quite what I mean. The point I want to make is that there is a tendency in modern art to tell you nothing in a very elaborate fashion, and this tendency is, I think, a bad one. Every work of art ought to proclaim its purpose and should have a meaning."

"But every work of art does have a meaning," protested the Young Painter. "It may not have a subject in the popular sense, but it must have an artistic purpose and must express some intention on the artist's part."

"Surely you are not going to dig up that old old argument about art for art's sake," broke in the Man with the Red Tie. "Do let the dead—something that is so very dead too—rest peaceably in its grave."

"Well, why should there not be art for art's sake?" returned the Young Painter. "Why should not a man paint a picture, for instance, to show what a master he is of technical processes? Why should a display of admirable craftsmanship not be justification enough for the production of that particular piece of work?"

"If craftsmanship were everything, why need he trouble to paint a picture at all?" asked the Critic. "It would be enough, it seems to me, if he took a canvas and covered it with spots and streaks of paint cleverly laid on and agreeable in colour. That would show that he had sufficient mastery

over technical processes—why bother to do anything else?"

"There are lots of modern painters who don't do anything else," chuckled the Man with the Red Tie. "At least that is what their work mostly looks like to me; only in so many cases it happens that the paint is not cleverly laid on and the colour is often positively disagreeable. But still I suppose that it is all seriously put forward by the men who are responsible for it as art for art's sake."

"What would you say to a man who talked merely for the sake of stringing together pretty phrases and graceful sentences, a man who talked for talking's sake?" suggested the Critic. "Would you not vote him a nuisance and an unutterable bore? Why should the artist be allowed to claim particular privileges and have a licence denied to the speaker? Why should we not call him a bore too?"

"Because if he teaches nothing else he at least shows other artists how their work should be done," replied the Young Painter. "The great craftsman is an educator, a master who guides the student in the practice of art; and he stimulates other men by his example and by the standard he sets up to attempt the highest type of achievement."

"And his influence begins and ends in his studio," declared the Critic. "He teaches nothing but the mechanism of art, and he appeals only to the few people who are interested in the mechanical details of art practice. With the great body of art lovers who want in an artist's work something more than mere technical dexterity he has no influence whatever."

"And does that really matter?" asked the Young Painter.

"Of course it matters," replied the Critic. "The artist is, or at all events should be, a great deal more than a clever juggler with the tools of his trade. He has a message to deliver to the world at large and it is his appreciation of his duty in this respect that makes him of importance in the world. Let him be a fine craftsman by all means, for in that way he will more completely fulfil his mission; but never let him forget that if he is to be a great artist he must have something to say that people can understand and that people will value. His mastery over his methods is important only because it enables him to say more convincingly what he has to say. It is a means to an end but it is not an end in itself—in a word, it is not art."

THE LAY FIGURE.

Oriental Household Rugs



A BELUCHI RUG

THREE IMPORTANT GROUPS OF ORIENTAL HOUSEHOLD RUGS BY WALTER A. HAWLEY

BESIDES the rare and beautiful carpets that belong to collectors and museums, there are about one hundred different classes of Oriental rugs, all of which are suitable for household use. They come from China, India, Turkestan, Caucasasia, Asia Minor and Persia, and have colours and patterns that vary not only with each class, but often with different specimens of the same class. Probably one-half this number may be seen in any large rug store, so that all but a most experienced purchaser are generally confused with the great variety and have little idea where any particular rug was woven or what is its real worth. It will be of considerable advantage to remember that Oriental rugs for use belong to three broadly defined groups: (a) The old types of rugs which are made in or near villages, towns and cities by sedentary weavers for their personal use. (b) Rugs made solely for commercial purposes. (c) Rugs made by nomadic tribes.

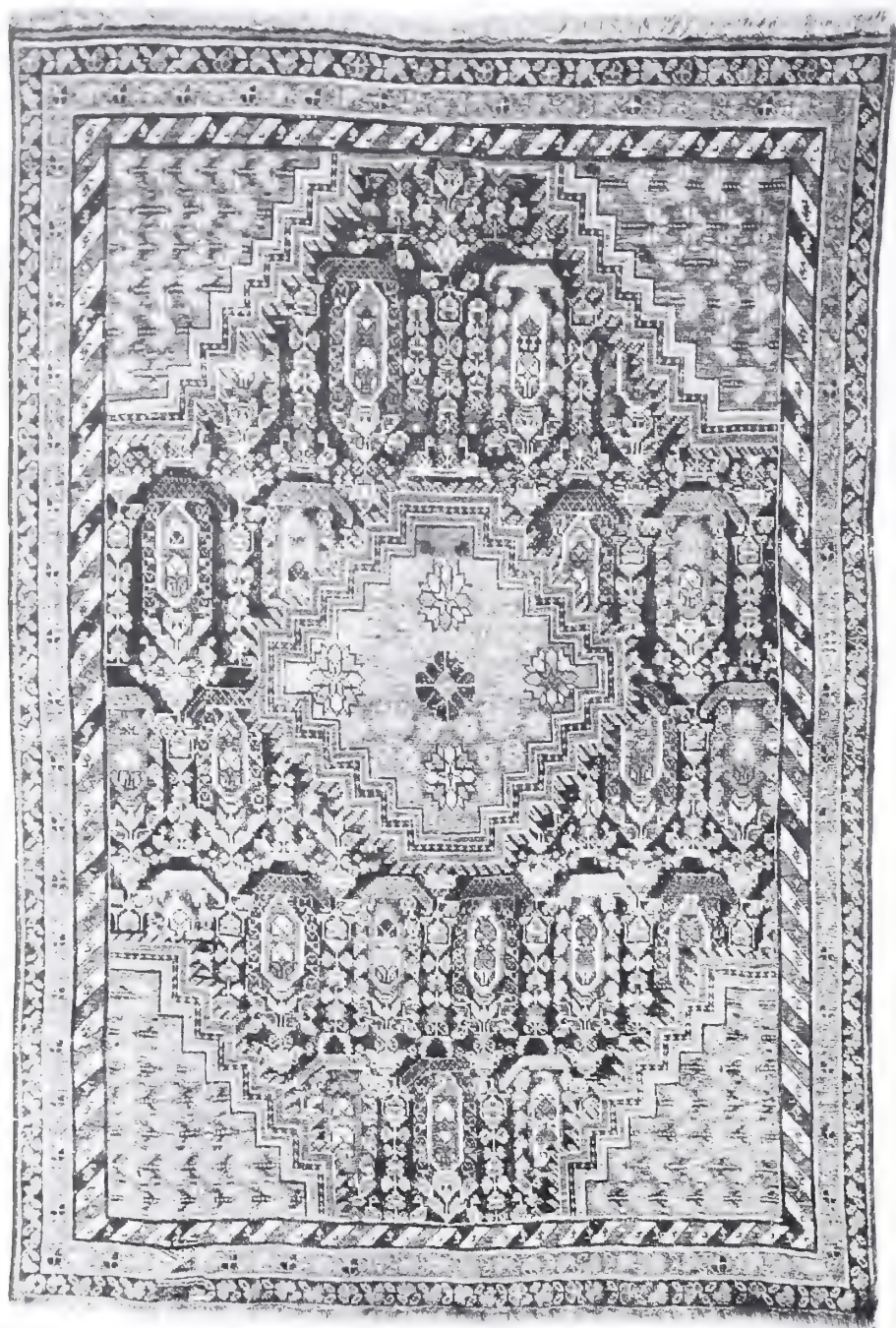
To the first group belong those rugs which are true to the early tradition of weaving. They represent a high standard of technique, a masterly treatment of drawing and colour. They often display a delicate grace of line and wonderful harmonies of tone that denote the touch of an artist rather than the work of an artisan. In a measure they also portray the ideal thought of the weaver.

The best known of this group are the Khorasan, Meshed, Kirman, Niris, Shiraz, Sarabend, Hamaden, Feraghan, Sehna and Bijar from Persia; the Daghestan, Kabistan, Shirvan and Baku from Caucasasia, and the Ghiordes, Kulah, Ladik, Bergamo and Melez from Asia Minor. A description of two such as the Feraghan and Baku will indicate the essential qualities of the others.

By the Persians themselves, the Feraghans are regarded as belonging to a very high type of the textile art. For generations their weavers have felt the quickening influences of association; for they live in the northeastern part of Persia, which has been one of the most prolific centres of weaving. In the Feraghan plain, which stretches for a distance of forty-five miles eastward from the base of lofty Mt. Elwund, are several hundred villages in which they live, and where the women weave, while the men cultivate the fields or watch their flocks of sheep. On account of the simplicity of their life it would seem that the beauty, sentiment and dignity of their woven fabrics are due, in some degree at least, to instincts derived from their remote ancestors, who belonged to one of the great races of antiquity.

So characteristic are the patterns that when once observed these rugs are rarely mistaken for any others. In at least nine-tenths of them the field is entirely covered with a diaper pattern, which is usually the well-known Herati design, consisting of crumpled leaves, surrounded by a conventionalized rose, or less frequently the Guli

Oriental Household Rugs



Courtesy of the Tiffany Studio

A BAKU RUG

Hinnai design of a formal cluster of flowers on an upright stem. Another pattern, much less frequently seen, consists of a central medallion surrounded by a field that is either plain or covered with a scarcely noticeable design. Surrounding all is the narrow border of three stripes, which usually has what is known as the turtle pattern, on a green ground. The excellent weave, the

clear definition of the elaborate drawing, and the rich varied colouring of red, blue, green and ivory, give to these rugs a distinguishing quality of beauty and refinement.

Not less characteristic are the Bakus, though unfortunately good examples are rare. They come from the district adjacent to the noted petroleum fields on the western shore of the Cas-

Oriental Household Rugs



Courtesy of Jones & Bridisi

A PRAYER KAZAK RUG

pian Sea, where even in the dim past the followers of Zoroaster watched the pale flame which rose from the earth like some mysterious spirit to remind them of their faith. Guardians of the occult thought of Persia have striven with the princes of Shirvan for the possession of the sacred spot, and so it is that in these rugs are many reminders of the Persian workmanship. In the

centre of typical patterns is usually some star-shaped design from which radiate lines that suggest the effulgence of light, and the corners of the field are quadrangles of octagons fringed with similar lines. Extending over the remainder of the field are rectangular shaped pear designs which show little resemblance to the floral drawing of their Iranian prototypes. Another peculiarity is

Oriental Household Rugs



A FERAGHAN RUG

the large number of mechanically drawn birds which are rarely seen in any other class of rugs. The colours, too, have an individuality of their own, since they are often dull tones of tan, light blue and pale yellow, that convey the impression of being faded; yet in the finest examples, woven nearly a century ago, the colours are much richer and even rival those of old Kabistans. The fascination of these rugs is not so much in the expressions of external form, as in the suggestiveness of a mysticism that has influenced the thought and emotions of an ancient race.

The second group consists of rugs which are made either under the direct supervision of large exporting companies, or by weavers whose sole object in weaving is to sell their work to these companies. The material, workmanship and patterns are subject to their requirements, so that the rugs lack that interesting individuality which gives a unique charm to old examples. At least 95 per cent. of them have been made very recently and are "washed" by some process to soften the colours. Nevertheless, many of them are singularly beautiful.

This group includes such rugs as the Tabriz, Gorevan, Kermanshah, Sarouk, Kashan, Mahal and Muskabad. Of these the Kermanshah and Sarouk may be taken as representative types.

Formerly large numbers of rugs were made in the old city of Kermanshah, in Northwestern Persia, but now rugs of that name are woven almost entirely under the supervision of European firms in other localities. They contain none of the features that suggest ideal or symbolic thought, but are rather an expression of perfect harmonies of line and colour. The typical pattern consists of two or more concentric medallions and an ample border of many stripes. The medallions have a wonderful wealth of floral form, represented by delicate vines and foliate stalks, on which are sprays of flowers, such as tulips, daisies, roses, and many simpler forms. The colours, which are softer and more delicate than those found in almost any other rugs of Persia, consist of ivory, pink, light blue and green, contrasted with a few darker shades. Exterior to the border is a narrow edging of pink, or occasionally blue or green. No other Oriental rugs are made in so many different sizes, for they may be found in small mats 2 by 3 feet, and some are even larger than 12 by 16 feet. Nor is the prayer arch so frequently seen in any other Persian rug, though probably not one in a hundred have ever been used in the act of devotion. The durability, warm, cheerful colours and delicacy of pattern justly make these rugs most desirable and popular.

In Sultanabad, the great centre of modern Persian weaving, are made most of the Sarouks, which derive their name from a little village a day's journey to the northwest, where a generation and more ago, in squalor and poverty, the weavers were tying knot by knot an exquisite pattern. They bear some resemblance to the Kermanshahs in their concentric medallions, their foliate and floral forms; but there is a greater tendency to elaboration and refinement. The shorter, more velvety nap permits a clear definition of the drawing, which preserves a perfect balance throughout the field. The borders are more narrow, and, furthermore, the colours are always dark, consisting of sombre blues and reds, with lesser quantities of green, olive, yellow, buff and ivory. They are also more closely woven than the Kermanshahs and are made only in moderate sizes. In the supple lines of stem and tendril and graceful moulding of leaf and flower, in the wondrous harmonies of rich, expressive colours that suggest the gorgeous splendour of the East, remain traces of that genius

Oriental Household Rugs

that produced the famous Ispahans of Shah Abbas' time.

In many respects the rugs of the third group are the most interesting of all. Woven in desert, in rugged valleys, on upland plains and on bleak mountain sides, where the poetic beauty and stern realities of nature are ever present, they represent more than any others those earlier types from which under cultured influences have developed the most elaborate carpets. They are, in fact, subordinate manifestations of a great artistic spirit that for centuries has pervaded the Orient. Their bold, impressive colours seem to reflect the emotional attitude of barbaric minds, and their designs are often crude drawings of objects associated with their simple lives, or again, they symbolically express the deep impulses of untrammelled minds in constant contact with elemental forces. The Beluchistans and Kazaks are good examples of this group, which includes, also, such rugs as the Yomuds, Tekkes, Afghans, Genghas and Yuruks.

Across the sandy wastes of southern Beluchistan and Southeastern Persia, which is only here and there gladdened by green spots and living water, untamed tribes of Beluches wander with their sheep, goats and camels. The material of the warp and weft of their rugs shows the crude nomadic spinning, but the soft nap of old rugs displays a lustrous sheen rarely seen in any other Oriental rug. At the sides are usually heavy goats' hair selvage, and at the ends are broad embroidered webs, which are one of their most striking characteristics. Their tones of colour are also a distinguishing feature, and consist of red that has a shade of madder, a purple with bluish cast, a dull green, and a dark brown that has often an olive tinge. The patterns are largely geometric, but in the old pieces are often floral designs that suggest Persian influences, and not infrequently some crudely drawn animal, such as a goat or a camel, is hidden somewhere in the field. Many of these rugs have a prayer pattern, consisting of a large, almost square-shaped mihrab, though the dark visages of their weavers have little indication of spiritual devotion. Within recent years large numbers of modern copies have been made, but they lack the soft, mellowed tones of the old pieces, which are now growing scarce.

Very different are the Kazaks, which are woven by some of the Cossack tribes who live in the southern part of Caucasia. Their nap is long and often shaggy, and their bright colours would be far more apt to win the sympathetic approval of an American Indian than those of most any other

Oriental rug. There is bold massing of red and invariably some green. Blue, yellow, brown and white are also used. Many of the rugs have no formal pattern, but contain an incongruous lot of geometric designs characteristic of nomadic weavings, but even these are usually arranged so as to preserve symmetrical balance. Placed about the larger designs are frequently smaller figures, such as eight-pointed stars, lozenges fringed with latch-hooks, and crude human and animal forms. Only rarely is there any indication of floral forms. Many of the rugs have the prayer pattern, in which the mihrab has either the shape of a wall tent with flattened apex or else is almost square. Their long nap, strong colours and crude, unrelated designs give to the rugs a more barbaric aspect than is found in any others. In them delicacy, beauty and harmony are replaced by strength and vigour, and refined, artistic perception yields to intensity of feeling.

Probably at least nine-tenths of the Oriental rugs now for sale belong to the second of these groups. As their weavers are no longer sustained by the strength of tradition, the patterns show little artistic originality and degenerate into weak conventions; yet most of these rugs are beautiful and possess the great essentials of expressive colour and rhythmic lines. They harmonize well with the usual furnishings of a household and meet the requirements of most purchasers. The old types, on the other hand, are preferred by those whose minds yield to the spell of association and whose moods are susceptible to the influence of the spirit that dominated the weaver. Such rugs afford a lasting delight to whoever knows their history and can appreciate their qualities, while the interest in modern rugs often wanes. Before it is too late, then, let the purchaser, though he select from a stock of commercial products for most of his floor coverings, not fail to lay aside some old rug of interesting history that for years has remained an heirloom in an Oriental home, or one whose nomadic character is true to those early traditions of a simple and symbolic art that prevailed long ages ago.

A FORTHCOMING ARTICLE—The many admirers of Mr. Albert Sterner's work will welcome the news that *THE INTERNATIONAL STUDIO* has in preparation an article upon this artist by Mr. Christian Brinton, which will be profusely illustrated and will explain as much as possible the unique position which this eminent artist holds to-day in the world of art.

A Country Residence in Massachusetts



GENERAL VIEW OF DR. LEAKE'S HOUSE

ARCHITECTS, MESSRS. ROBINS & OAKMAN

A COUNTRY RESIDENCE IN MASSACHUSETTS

IN PLANNING the accompanying home for Dr. Leake, Williamstown, Mass., the architects, Messrs. Robins & Oakman, were principally concerned in following English domestic tradition. A glance at the general view of the property reveals the good influence which guided them in their task. Extreme simplicity of design, including total absence of applied ornament on the outside, the use wherever possible of local materials, and a studied co-relation of parts in considering house and grounds, may be mentioned as the leading characteristics of the plan.

The house commands an excellent view of Graylock to the east and south-east. The front, lying parallel with the street, is reached by a straight carriage drive, planted with poplars and some 350 feet in length; between the poplars, which are, comparatively speaking, short lived, fifteen years at the outside, long-lived trees have been set, and these will attain to solid growth when the poplars have played their part. The garden is all new planning, with the exception of some old elms, which have been of great service in sustaining the character of the surroundings and in adding in-

creased pleasure in the view obtainable of Graylock Mountain on the garden side.



PORCH ENTRANCE

A Country Residence in Massachusetts

Local dark red brick, Dutch (cross) bond have been used for the exterior, with local flints for the foundation, running irregularly into the brick work at grade. Vermont slate, mixed red and green, have been employed in the roof work. The gutters are wood, the leaders are strapped with wrought iron. In the interior all is ash, stained and rubbed. The rough plaster walls of sand have a variety of colour which is agreeable to the eye, and a good background for hangings and furniture.

All living rooms and bedrooms face south, and as the prevailing winds are south to



DETAIL OF STAIRWAY

south-west, the living rooms get plenty of sun and breeze, besides pleasant outlook. The ground floor rooms are connected by wide openings, while an ample central stair hall, with double run of stairs, is well lit by a large staircase window above the porch entrance. Levels follow natural grade, giving greater height to the living rooms. The porches, open in warm weather, are glazed in the winter. Care has been observed to separate service space from the main portion of the house and to keep family rooms and visitors' equally distinct.

W. H. N.



A CORNER OF THE LIBRARY

A Country Residence in Massachusetts



GENERAL PLAN OF GROUND FLOOR AND GROUNDS

CARNEGIE INSTITUTE, PITTSBURGH

DIRECTOR JOHN W. BEATTY has announced the personnel of the jury for the eight-

eenth annual International Exhibition: John W. Alexander, Cecilia Beaux, William Chase, Robert Henri and W. Elmer Schofield, all of New York City, N. Y.; Charles H. Davis, of Mystic, Conn.; W. L. Lathrop, of New Hope, Pa., and Daniel Garber, of Lumberville, Pa., represent the American artists, while M. Caro-Delville, of Paris, and Mr. Julius Olsson, of St. Ives, England, represent the European artists. These ten artists will meet at the Carnegie Institute in Pittsburgh, April 9, to choose the paintings for the Eighteenth Annual International Exhibition and to award the three prizes with medals: A gold medal and \$1,500; a silver medal and \$1,000, and a bronze medal and \$500. Honorable mentions will be conferred on other paintings of exceptional merit. Director Beatty will, as usual, preside ex-officio as chairman of the jury.



HALLWAY WITH GLIMPSE OF LIVING ROOM

A Six-man Show in Philadelphia



SHEEPSCOTT BAY

BY HOWARD GILES

A SIX-MAN SHOW IN PHILADELPHIA BY W. H. DE B. NELSON

AN EXHIBITION of Paintings and Sculpture by Six New York Artists was held from March 4 to 18, at the Philadelphia Art Club. This was no haphazard grouping, such as may be observed time and again in the galleries of our cities, but a carefully conceived and organized display of work by six friends in art, men who see things with a common viewpoint, working out their problems in perfect sympathy and accord. To emphasize their artistic union, excellent photographs of the Six encountered one at the door, united under one frame: William Jean Beauley, Gustave Cimiotti, Jr., Howard Giles, Arthur Schneider, Harry Franklin Waltman and W. D. Paddock.

They were anxious for once to be properly hung and in congenial company. Solicitous to have the public judge them on their merits, they showed their wares without fear or favour, knowing that they had done their best and promising to do still better. In an ordinary exhibition the artist is at



DROOPING FLOWERS

BY W. D. PADDOCK

A Six-man Show in Philadelphia



SEPTEMBER AFTERNOON

BY GUSTAVE CIMIOTTI, JR.

the mercy of jury and hanging committee. He may be accepted or rejected, no matter how good, bad or indifferent, his submitted work; having passed the jury, he still runs the gauntlet of chance; his picture may be skied, or may be poorly lighted or be killed by the colour of its neighbours. All these adverse conditions disappeared, and the merest glance round the handsome gallery of the Art Club convinced one that he had to do with the best kind of impressionism, fresh, spontaneous, out-of-door work, performed by men who have attained success and in whom acceptance by juries of academies has ceased to produce strange and unaccustomed thrills.

It was perhaps a misnomer to style their exhibition one of paintings and statuary, for of statuary in its real significance there was none. It was an instance of *lucus a non lucendo*. What took the place of statuary, however, were some exquisite little bronzes by W. D. Paddock, which, owing to their Lilliputian dimensions, had to be discovered. It might have been better to have grouped them in a case. In all other respects arrangements and

hanging could not have been improved upon. Facing the entrance was the largest canvas on view, a nude by Howard Giles, a young girl standing boldly in sunlight, pose and colour well studied and achieved with no accessories to detract the eye from the dominant figure. Several out-of-door subjects by the same artist, especially *Holidays* and *Five O'Clock*, attest his freedom with colour sanely applied and his power of elimination of all unnecessary detail. It is seldom that an illustrator has climbed into the higher places of painting with such success as Howard Giles. Much to be praised, especially the nocturnes, is the work of W. J. Beasley. The picture we reproduce is a good bit of sunlit architecture representing St. Bartholomew's porch. Colour, design and draughtsmanship are his strength, figures his weakness. Arthur Schneider is at times a little crude with his palette, as might be seen in his *Canyon Quarry*, but his *Golden Hillside* and *Forbes Bridge* were good, sound subjects, nicely handled. A portrait of Sousa by H. F. Waltman shows strong characterization and restraint. His

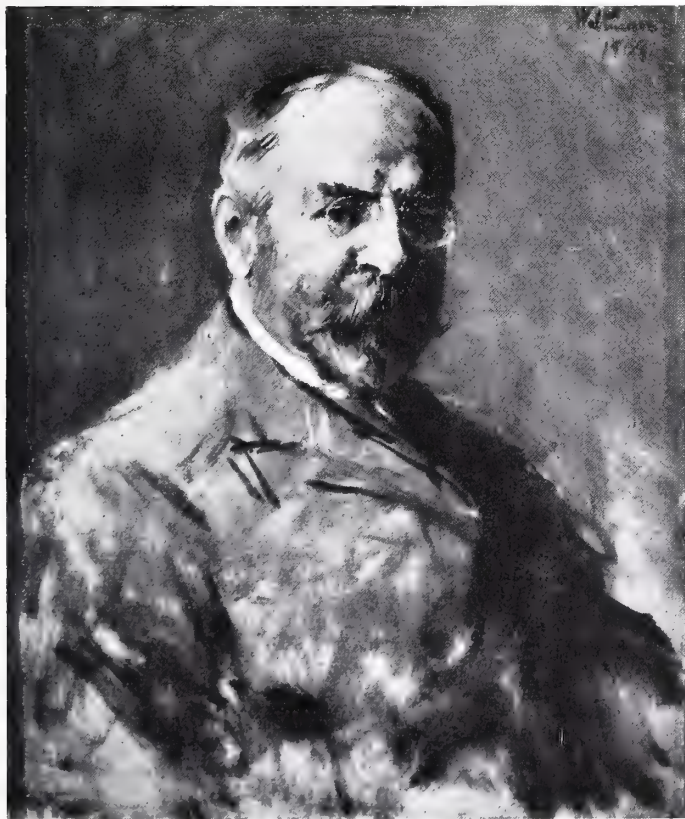
A Six-man Show in Philadelphia

landscapes are marked by good design and colour. One of the best pictures shown and most effective in its decorative power was Cimiotti's *September Afternoon*. W. D. Paddock, not content in his capacity of sculptor, showed some most interesting oils, striking out into quite a new and individual path. His *France* and *Italy* are two arresting canvases. The largeness and simplicity of his designs show how little goes to fill a big frame, if only that little is a real concept. There is none of that "adultery of art that strikes mine eye but not mine heart" in Paddock's paintings. We see soft, receding meadows and a slender stream narrowing to a silver thread as it meets the horizon. This is sunny France. Italy is more austere considered—an outline of a ruined temple upon a hill, a hill seen and painted with a sculptor's eye and dominating the barren coun-



SULTAN-MULAI (ABD. EL-AZIZ)

BY ARTHUR SCHNEIDER



Loaned by John Philip Sousa
JOHN PHILIP SOUSA

BY HARRY FRANKLIN WALTMAN

tryside. A feeling of pleasant medievalism pervades his work and sanctifies it.

Such an enterprise has novel features in it and is worthy of imitation. There is no disguising the fact that indiscriminate hanging and uncongenial art-companionship among pictures of conflicting tendencies have done much to weary gallery visitors and to tighten the pockets of that man who just at present is *rara avis*, the buyer of pictures. Watchful waiting may be the right attitude toward this talented group, for they will assuredly do greater things.

THE National Society of Craftsmen opened March 10 for one week with an interesting exhibition from the Hearthside Looms of Lincoln, R. I., where the weaving industry was taken up by Mr. and Mrs. Arnold G. Talbot eight years ago. The Hearthside Looms are the only ones that weave by hand square or rectangular pieces with a plain center and a border on all four sides.

In the Galleries



SUNLIGHT ON ST. BARTHOLOMEW'S, N. Y. BY WILLIAM JEAN BEAULEY

IN THE GALLERIES

AMONG exhibitions of importance must be reckoned one by a pupil of Bourdel and Rodin, Miss Sarah Green, whose excellent display at the Starr Company has at once placed her in a leading position among women sculptors. We shall revert to this exhibition later on and at the same time reproduce some of this talented artist's work.

Mr. J. Nilsen Laurvik, the well-known art critic, has been instrumental in bringing to this country an exhibition of Hungarian Peasant Art, carefully selected by Dome Koperly, director of the Hungarian Home Industrial Association. The Arts Club's galleries have been ablaze, the walls being most tastefully covered with every conceivable design and colour in textiles and ceramics. L'art nouveau is clearly a reversion to type, and the merest glance at these garments, mats, embroideries, aprons, caps, cushions, etc., reveals where the modern artist seeks his inspiration.

LXIV

Very curious are the drinking horns, which form the only industry of the herdsman; these huge horns are all differently ornamented, though the main design is similar in each.

The "Making of an Etching" has proved so attractive a feature of the New York Public Library print galleries, that it will be continued during this month. Technical dryness has been relegated to the background. The exhibition illustrates the tools and plates and descriptions or pictures of processes; on showing a roulette, for instance, its effects in a Whistler plate are shown, too. Soft ground etching is explained in showing the work of J. D. Smillie, Jacque and Maroy, while etchings by Goya, Delacroix, Klinger, Mielatz, Turner and Helen Hyde illustrate the employment of aquatint. Furthermore, sand paper mezzotints, Scotch stone are treated of, and the various papers and inks used. Finally "states" are discussed, counterproofs, correcting, and cancelling, so that one leaves this exhibition with the grateful feeling that he can in future regard an etching, if not as a connoisseur, at least with some discernment.

Mr. Weitenkamp is deserving of much commendation for this enterprise.



A PORTRAIT BUST OF RAYMOND WYER
DIRECTOR OF THE HACKLEY GALLERY
MUSKEGON, MICH. BY JO DAVIDSON

In the Galleries

Deceased American artists lived again last month in their exhibition held at the Macbeth Gallery, one of the very best displays of sane and solid painting that this eminent firm has ever shown. The intention was to call a halt to modern movements in art and make the beholder pause before condemning older phases. It is fortunately possible to enjoy the work of good innovators of today, while worshipping at the shrine of Homer, Inness, Wyant & Co., for in art one can hunt with the hare and with the hound without being untrue to principle. Among lesser known canvases were to be seen Twachtman's *Niagara*, with only the roar of the cataract missing, a delightful green Inness *Summer Foliage*, which in artists' jargon may be termed a "ringer," and Theodore Robinson's *The Red Gown*, which would be a charming canvas were it not for the execrable draughtsmanship in the arms, which appear to be suffering from atrophy.

In the lower galleries *Sketches in Passing* by Frederick J. Waugh have created much interest—notes on canvas on a Mediterranean trip. Fresh, single-sitting sketches, charming and at the same

time vigorous, mark the artist's impressions of the passing show, not omitting a cyclone seen from the wheelhouse. Peeps at Vesuvius, Sorrento, Capri, Fayal and Gibraltar are simple, spontaneous efforts of the brush, very convincing in their presentment.

To get together four Antonio Moros is no mean task, and such an assembly would in itself be sufficient plea for an exhibition. These were shown recently at the Ehrich Galleries in company with contemporaneous paintings of other schools, such as El Greco, Hemessen, Pourbus and Benson. *Portrait of a Spanish Prince* is a rare piece of colour and workmanship, from the wiry chestnut hair to the suit of Damascene armour beneath the court ruffle.

The Meunier Exhibition was followed by another one-man show at the Avery Library, Columbia University. Gutzon Borglum requires no introduction. Some forty pieces of sculpture, indeed a great output, bronze, marble and plaster, showed him in his continual search after truth and nature in artistic rendering.

The awakening to motherhood in *Conception*



AUF WIEDERSEHEN

BY CARTON MOOREPARK



PORTRAIT GROUP "AT THE BALL"

BY DEWITT M. LOCKMAN

is beautiful symbolism expressed in dignified language.

Bernhard Gutmann's work called for special mention in our February issue. During the first half of March he held an exhibition of thirty-five canvases at the Arlington Art Galleries, which fully bore out the good opinion we formed of his art. Special attention was given by visitors to a magnificent nude, which for composition, quality and colour puts into the shade anything we have seen of the kind, not omitting Manet's famous courtesan, *Olympia*. His Breton scenes are full of the right colour, and while broadly painted have an unmistakable feeling of poetry, which permeates all his work.

A portrait of his little daughter, with specially designed frame and curtain arrangement, testified

to his poetic imagination, which came to further utterance in some delightful still-lives of flowers, one of which might have been sold half a dozen times over.

Twenty Monets have been on view at the Durand-Ruel Galleries of very varying interest. His *Bassin aux nymphéas*, 1889, and *Nymphéas, paysage d'eau*, 1906, are charming studies of bridge, lake and waterlilies. Many of the canvases, such, for instance, as *Venise, rio della Salute*, would command little respect under another name.

The Goupil Galleries have been holding an exhibition of the water-colours by J. Montgomery Flagg, known to many only as an illustrator. In the sketches of *Staple Inn*, *St. Paul's*, *The Joy of Living*, where an automobile proves its artistic merits as component part of a picture, and especially in his *Fog Outside*, Mr. Flagg achieves high rank among water colourists. His *Noisy Gorge*, though capital in design, is an illustrator's job, very excellent as such and only as such.

Our illustration, *Auf Wiedersehen*, is the work of the well-known portraitist, Carton Moorepark, who has just concluded a successful exhibition at Washington, D. C., in the Shelby Clarke Galleries, where, among other paintings, he showed his latest work, a portrait of W. J. Burns.

The portrait bust reproduced on p. lxiv represents one of the most active museum directors in America, Mr. Raymond Wyer, modelled by Jo Davidson. It is a strong piece of spontaneous characterization, and gives an excellent idea of the man behind the mask.

The group entitled *At the Ball* is a painting by Dewitt M. Lockman, which is one of the attractions of the National Association of Portrait Painters' Exhibition, 1914.

A date has not yet been arranged for an exhibition of the interesting work of the late A. T. Millar. Meanwhile Mr. Solon Borglum has been successful in disposing of two paintings by that artist, one, *The Pool*, to Mr. W. T. Evans, for his private collection, and the other, *The Waterfall*, for the National Gallery at Washington.

In the Galleries

We reproduce a photo by Mrs. Francesca Bostwick, who showed many excellent plates at the recent Photographic Exhibition in the Ehrich Galleries.

Mr. Eugene Higgins is well known to visitors of etching exhibitions and has recently held a private show at St. Marks-in-the-Bouverie. His work is exceedingly original and always deals with the seamy side of life, whose tragedies he portrays with skill and feeling.

Recent work of Julius Rolshoven has been on view at the Reinhardt Galleries. Besides a number of Oriental subjects vividly realized, he showed several fine interiors and an excellent canvas, such as seldom greets gallery goers, entitled *La Danseuse*. It is just a girl with raised frock, practising a new step, but drawing and colour and rare structural quality make it a masterpiece.

Our reproduction of *By the Sea* by Winslow Homer represents one of the finest examples of Homer's work. This picture is from the collection of Dr. Alexander C. Humphreys, president of the Stevens Institute of Technology, which is on view



A PHOTOGRAPH

BY FRANCESCA BOSTWICK

for an indefinite period at the Carnegie Institute, Pittsburgh.



Loan Exhibition, Carnegie Institute, Pittsburgh

BY THE SEA SIDE

BY WINSLOW HOMER



RUSSIAN PEASANTS
ETCHING BY EUGENE HIGGINS

WHITTALL

-THE MARK OF QUALITY-

Where the East Meets the West

¶ Thousands of hurrying people of every nation under the sun bent upon their own particular errands—the very atmosphere heavy-laden with the spirit of mystery and artistic supremacy of the East.

¶ Not a bridge for our feet but a bridge for our thoughts is every

Whittall Rug

straight to the heart of the Orient—the birthplace of glorious colorings and wonderful symbolic designs full of the traditions, the lives, the homes, the loves, the wars and the religions of its people—the birthplace of Oriental Rugs.

¶ We want to send you our booklet, "*Oriental Art in Whittall Rugs*"—we want you to see the cuts of actual Whittall Rugs—lustrous rugs of beautiful texture wonderfully like genuine antiques in material, color and design, and we want you to know how unlike they are in the hygienic conditions under which they are manufactured, in

**Whittall Standard Price and
Whittall Standard Quality**

BRIDGE AT STAMBOUL



M. J. WHITTALL

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TRIUMPHANT RETURN OF FRANCIS GRIERSON TO AMERICA



Mr. Grierson, who has just returned to America to renew acquaintance with the scenes of his boyhood days, holds a unique place in the intellectual world.

Possessing unheard-of musical gifts, he made his debut in Paris as a prodigy under the ægis of Auber, the celebrated composer and director of the Imperial Conservatoire of Music. After giving his marvelous piano recitals in the principal capitals for many years, and while his musical powers were still increasing, he gave up music temporarily for literature.

Born in England, Francis Grierson was six months old at the time his parents emigrated to Illinois, and at the outbreak of the Civil War he was page to General Fremont. He spent eight years in writing "The Valley of Shadows," now admitted by both English and American critics to contain the most realistic description of Abraham Lincoln ever penned from life.



THE WORKS OF FRANCIS GRIERSON

THE INVINCIBLE ALLIANCE . . .	Net. \$1.50
THE CELTIC TEMPERAMENT . . .	1.00
MODERN MYSTICISM	1.25
PARISIAN PORTRAITS	1.00
THE HUMOUR OF THE UNDER-MAN	1.00
LA VIE ET LES HOMMES (in French)	1.00

and the "LINCOLN" BOOK

THE VALLEY OF SHADOWS

New Holiday Edition, with 13 Full-Page
Color Plates by Evelyn Paul.
Decorated Cloth. \$1.50 Net

"The Valley of Shadows" deals with those wonderful days in Illinois before the Civil War when the people were preparing to elect Lincoln to the Presidency and a new era was dawning in America. It forms a most remarkable series of memories, full of delicately wrought impressions, selected and blended with rare literary skill, and has all the movement of a fascinating and realistic romance.



The monument consists of a granite shaft, on the top of which will be placed the figure of General Lee, mounted on his favourite horse, "Traveller." Below and in front of General Lee the group which has just been accepted will surmount a granite pedestal 16 feet high.

Mr. Sievers desired to present the various types, suggest the occupations of the men enlisted in the cavalry, infantry and artillery composing the Army of Northern Virginia, and to endow each figure and the group as a whole with a touch of realism that would be a suggestion of the conditions under which the men of Pickett's Brigade fought.

Accordingly, he has depicted in the seven characters of the group two youths, the one



on the extreme left a bugler of the artillery, and the other mounted on a horse in the centre a cavalry colour-bearer, carrying aloft the state flag of Virginia, with its ever memorable ancient legend, "*Sic semper Tyrannis*." The second figure presents a farmer fighting side by side with one whose expression and bearing mark him as a prosperous banker or business man. The long hair, aquiline features and negligé appearance of the artilleryman next is an artist, while by his side is a stalwart mechanic, his musket firmly gripped, ready to repel an attack. The man erect on the extreme left, biting off the end of a cartridge, suggests perhaps a doctor.

The shattered cannon, broken wheel, discarded knapsack, hat, swab and exploded shell which are scattered about the ground would indicate that the place had been the scene of some desperate engagement, while the attitude of each of the characters shows defensive rather than offensive action.

The group is one of the largest and most important that has been cast in recent years; its length is 16 feet, its height 18 feet and it is 5 feet deep. The casting of the group was entrusted to the Tiffany Studios, whose artisans are to be congratulated upon the excellent result obtained and on the remarkable finish they have produced. This remarkable piece of statuary is still on exhibition at the Tiffany Foundry, Corona, L. I.

K NIGHTS AT THE CARNEGIE INSTITUTE, PITTSBURGH

DURING the eighteen years that the Carnegie Art Galleries have used their utmost endeavour to show the best paintings of the world's best artists, no proof of the interest felt in really good art has been more thoroughly evinced than in the Harold and Laura Knight canvases which have been recently on exhibition. Splendid attendance and press notices have given the right stimulus to the Fine Arts Committee to persevere in their efforts to show only first-class work.

The TRIMMED LAMP

A Periodical of Life and Art

Edited and Published by
HOWARD VINCENT O'BRIEN
334 S. Michigan Avenue, Chicago

It numbers among its readers some of the most prominent men and women in America. Yet it goes also to the humblest village homes. It serves no class, no locality, no interest. It is absolutely free.

It is vital without being dull, progressive without being sensational, and full of "snap" without being offensive to good taste.

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THIS is a periodical for thoughtful people generally. It is *not* for artists, or those with a merely technical interest in art, but for those who look upon art as "the unifying medium between the *ideal* and the *practical*"—as the creative impulse behind all human activity.

In this spirit it seeks to interpret literature, the drama, painting, music, dancing, and all manifestations of the beautiful: but it is far from holding itself aloof from the more practical concerns of life.

HARVARD MEN IN AMERICAN PAINTING

THE following extracts from Mr. Cecil H. Smith's survey of Harvard in its relationship to art make interesting reading, and we herewith record our acknowledgment to the Harvard Magazine.

A wave of revived interest in the painting arts is swelling toward a crest at Harvard. At such a time the questions naturally suggest themselves: What part has Harvard played in the history of American Painting? Let us first pass in review three great painters educated at Harvard, who are numbered among her dead graduates. The illustrious list begins with John Trumbull, a fellow-student with Stuart at Benjamin West's in London. His favourite themes were events in the War for Independence and portraits of prominent patriots. For this reason, as well as for his undoubted artistic ability, his pictures have always been popular.

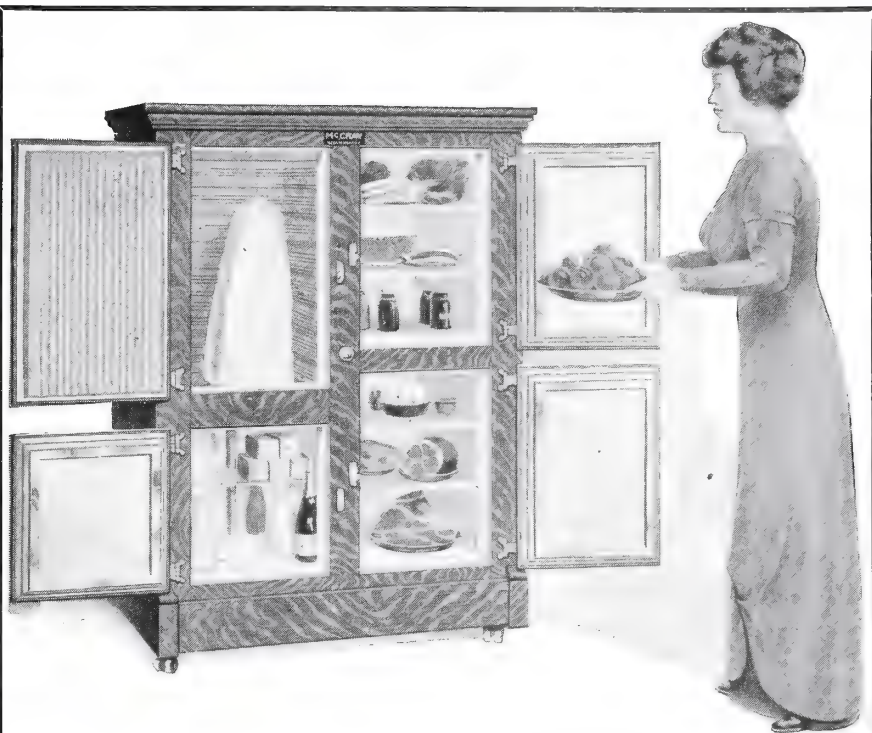
Among the most gifted pupils of West (to whom it may be noted that Harvard granted an honorary degree in 1770) was Washington Allston, who has been often called the American Titian. But now the faded wrecks of his masterpieces (e.g. the *Spanish Girl* at the Metropolitan and *Belshazzar's Feast* at the Boston Museum of Fine Arts) excite little sympathy.

The influence of the French school, especially of J. François Millet and Couture, was introduced into America chiefly by William Morris Hunt, who received a degree from Harvard as of the class of 1844, although he never completed the full course. His works have suffered from a malevolent fortune. His Boston studio and many of his choicest paintings perished in the great fire of 1872; his famous mural decorations at the Albany Capitol, the first commission of the sort in America ever given an artist of ability, were ruined by the disintegration of the stone panels. With many points of resemblance to Allston, Hunt just failed of fulfilling the expectations based on his youthful promise; to the end he remained an amateur without a distinct masterpiece.

Before passing on to the artists of the distinctly national American school, which was asserting itself about 1860, let us take a glimpse at the pioneers in the teaching of Fine Arts at Harvard.

It is gratifying to learn that in the early part of the eighteenth century Harvard was one of the very few places that sheltered art treasures in this country. A copy after Van Dyck by Smibert, America's first painter, of a cardinal's head, which is still in Harvard's possession, was studied in turn by Copley, Trumbull and Allston. The collection of portraits executed by old American masters, which is now displayed chiefly in Memorial Hall and the Faculty Room, was visited by aspiring artists from far and near.

The presence of this gallery was not enough, we fear, to affect the esthetic sensibilities of the students very deeply. But fortunately a Renaissance in the study of art was well under way by 1873, thanks to the efforts of Charles Eliot Norton and also his colleague, Charles Herbert Moore. An Art Club was organized in 1873, works of art (particularly Mr. Moore's handiwork) were exhibited, and then, two years later, regular instruction commenced in two courses, which dealt with the



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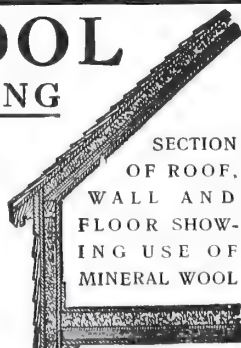
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history and practical technique of art respectively.

Charles Eliot Norton was Professor of the History of Art from 1875 to 1898, and an overseer after 1899. His death on October 21, 1908, was mourned as an international affliction. His literary claims to fame, his founding of the Dante Society, his choice library now incorporated in the College Library, seem almost negligible when we consider the innumerable monuments to his greatness in the ennobled characters of men yet alive. Small wonder, then, that Fine Arts at Harvard received from the genius of this prince of teachers an impetus which it has never lost.

Mr. Moore taught the technique of art from the time of his appointment in 1871 until his resignation in 1909. It was once his privilege to work abroad with Ruskin. The latter greatly admired his facsimiles of Titian and other Italian painters, and even tried to persuade him to give up his connection with Harvard. In token of this friendship, some of Mr. Moore's grateful pupils have presented to Fogg Art Museum, in his honour, a series of Ruskin drawings. This estimable teacher and artist is also the author of standard treatises; for example, "The Development and Character of Gothic Architecture."

To Frederick Crowninshield belongs the unique distinction of being the oldest Harvard alumnus who is prominent as a painter. While he has executed many creditable easel paintings, his forte is mural and window decoration. The excellence of his craft is manifested in such representative pieces of his work as: The Arnold window (*Pilgrim's Progress*) in Emmanuel Church, Boston; the *Hector and Andromache* window in Memorial Hall; frieze and panel decorations in the Manhattan and Waldorf-Astoria Hotels, New York. He has also written "Mural Painting."

The gift of versatility was as rich in Francis Davis Millet, whose tragic death on the Titanic in 1912 ended the romantic career of one of the very greatest painters educated at Harvard. His accomplishments would be astounding, even if he had never touched a palette. He seemed uniformly successful as drummer and surgeon in the Civil War, editor of Boston newspapers, war correspondent of New York and London journals, translator of Tolstoy and writer of fiction.

In spite of these manifold distractions, Mr. Millet was equally resourceful, thorough and masterly as an artist. In perfection of finish he conjures up memories of Alma Tadema, whose reconstructions of antique life he has charmingly emulated. But his best easel paintings are the genre groups picturing England of the seventeenth and eighteenth centuries. Whether it be the country parlour or the library of the scholar-adventurers, Puritans, or comely serving maids, the arrangement is skilful and natural, the colour clean and sweet. A masterpiece of its kind is the typical *Between Two Fires* (in London).

Mr. Millet's large decorative works, usually historic in theme, are scattered the length and breadth of our continent. He was in general charge of this feature of the Columbian Exposition and is conceded to have ranked among the foremost mural painters of America. Illustrative of his genius is the *Triumph of Juno*, on the ceiling of the Albany State Capitol. He is locally represented by decorative details in

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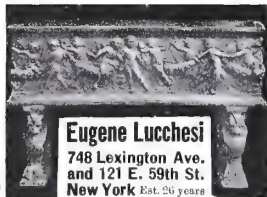
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Dr. Denman Waldo Ross, who has been since 1902 a member of the Harvard Faculty, is well known as an authority on the technique of colour and design in painting, his theories on which have been published in "A Theory of Pure Design," 1907, and the very recent "On Drawing and Painting." Although his original paintings have mainly been produced in order to test or demonstrate his theories, they have never lacked favourable comment.

Dr. Ross's knowledge of painting has been of great assistance to one of the most talented younger artists, the Boston portrait painter, Charles Hopkinson. His pictures of children and of marine scenes are perhaps the best known of his pieces.

From the same class (1891) graduated Howard G. Cushing, of New York, whose portraits and figure paintings have attracted considerable attention. Many others of the younger Harvard men display great promise; from among the one hundred and forty living alumni who register in directories as "artists," may be noted two of special interest—Arthur Pope, (Assistant Professor at Harvard), and William James (v. portrait of Henry James in Mrs. J. Gardiner's galleries).

As art scholars should be mentioned E. Robinson (sometime Professor at Harvard, now Director of the Metropolitan Museum), and Richard Norton, formerly Director of American School at Rome. One of the most celebrated art critics in the world is Bernhard Berenson, who lives in Italy and writes standard works on Italian Art. Another high authority studying in Italy is C. A. Loeser.

The splendid achievements of Professors Norton and Moore were greatly accelerated by the completion of the Fogg Art Museum in 1895. The discriminating taste of the two curators, Mr. Moore until 1909 and Mr. E. W. Forbes since then, have kept the exhibits up to a high standard. Mr. Forbes has presented treasure after treasure with unstinted liberality, and by his progressive policy of offering popular lectures on art has opened new vistas of usefulness to the department.

The distinction of individual painters from Harvard will always depend in the last analysis upon their inherent genius, but the college has a large sphere in imparting the rudimentary principles and historical background of the art and in stimulating a lively concern for its progress. The Department of Fine Arts must teach the appreciation of art to the majority of its students, while directing the early practical gropings of the few real artists. Our country will be rich or poor in connoisseurs, collectors and patrons of painting, according as this department flourishes or stagnates in the colleges. The official recognition of distinguished American artists, and the perfecting of facilities for study in this field is Harvard's role in American Painting.

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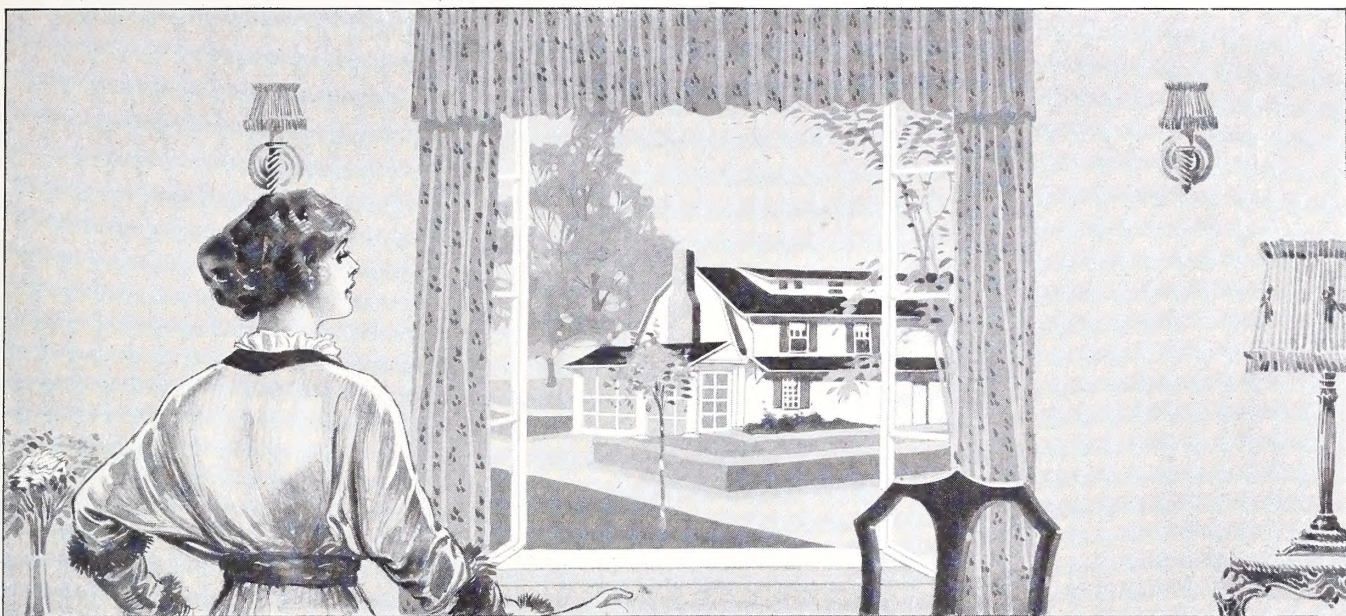
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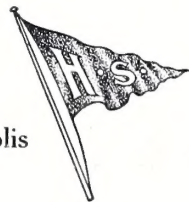
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